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BRITISH MUSEUM,

GUIDE
TO
AN EXHIBITION
OF
DRAWINGS AND SKETCHES
BY THE OLD MASTERS,
PRINCIPALLY FROM THE MALCOLM COLLECTION
IN THE
PRINT AND DRAWING GALLERY.

BY
SIDNEY COLVIN, M.A.,
Keeper of the Department of Prints and Drawings.

PRINTED BY ORDER OF THE TRUSTEES.

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Price: Twopence.

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DRAWINGS AND SKETCHES
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AND OF
ENGRAVINGS OF THE EARLY GERMAN
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LONDON:
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
STAMFORD STREET AND CHARING CROSS.

EXHIBITION
OF
DRAWINGS AND SKETCHES BY OLD MASTERS
AND OF
ENGRAVINGS OF THE EARLY GERMAN AND
ITALIAN SCHOOLS.

In this gallery are exhibited a small number of Italian Illuminations; a series of about five hundred Drawings and Sketches by masters of the Italian, French, German, Flemish, and Dutch Schools; and about four hundred and fifty rare early Engravings of the German and Italian Schools. The examples shown are chosen partly from the celebrated cabinet formed by the late Mr. John Malcolm of Poltalloch, and for the present deposited by his heirs under the care of the Trustees of the British Museum, and partly from the permanent collections of the Department of Prints and Drawings; those taken from either source being arranged so as to supplement and illustrate each other. The Drawings and Illuminations are exhibited in the Wall-cases and Table-cases, with the exception of a few large drawings and cartoons separately hung on a screen: the Engravings (together with a few Drawings immediately illustrating them) occupy two stands of swing frames placed on the floor of the room. The numbering

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proceeds from left to right, beginning with the Italian Illuminations in the south-west angle of the room, just to the right of the visitor entering from the Glass and Ceramic Gallery.

The examples belonging to the Malcolm collection are in the proportion of about two to one to those belonging to the Museum, and are distinguished by a stamp on the mounts bearing the collector's name and crest.

In the following guide they are further identified by the letter M within brackets, followed by a number referring to the catalogue of the collection compiled by Sir J. C. Robinson (2nd ed., 1876, privately printed). The progress made since the date of that publication in the exact study and comparison of the drawings of Old Masters has led, however, to the adoption of new names in many cases. Care has been taken, so far as possible, to place before students grounds and opportunity for judging moot questions of attribution and art-history for themselves.

DIVISION I.

ITALIAN ILLUMINATIONS (Nos. 1-12).

Mr. Malcolm in the year before his death presented to the Trustees his most important treasure in the shape of illuminated work, viz., the famous Sforza Book of Hours. He also possessed a small collection of choice illuminated leaves cut from old Italian service-books, &c., of which the following twelve examples are a selection:—

TUSCAN SCHOOL, 14TH CENTURY.

1. **Initial letter A; with the Psalmist lifting up his soul to God**
(Ps. xxiv.).

Below are the first words of the psalm, **AD TE LEVAVI ANIMAM DEUS MEUS IN TE CONFIDO.**

Leaf cut from an illuminated folio service-book: a fine example of the later Giottesque style in miniature painting (M., App. II., Add. 28).

2. **St. Michael and his angels in combat with the Dragon and his host, and below the miracle of Monte Galgano.**

From the Cellotti collection.

Below are the first words of a Latin hymn, **EXULTANDO IN GESU**, and in the border a scene from the legend of Monte Galgano (the servant trying in vain, in obedience to his master's orders, to kill a bull which has strayed into a cavern on a mountain sacred to St. Michael).

Leaf cut from an illuminated folio service-book; a fine and perfectly preserved example of a somewhat later phase of the same style (M., App. II., 1).

TUSCAN SCHOOL, 15TH CENTURY.

3. **Initial letter R, with the Annunciation.**

From the Cellotti and Ottley collections.

Leaf cut from an illuminated folio service-book: the more florid forms and mosaic border, with the sweetened expression and more mannered gestures of the person, denote a later phase of the art, about 1400-1420 (M., App. II., 2).

MILANESE SCHOOL, ABOUT 1500.

4. **Initial letter C, with the Adoration of the Magi.**

From the Klinkosch collection.

Leaf cut from an illuminated service-book: this and the two following numbers are beautiful examples of the Milanese style of miniature painting and decoration in the time of Luini and his contemporaries. They have been attributed without sufficient reason to Antonio da Monza, by whom is a signed leaf in the Albertina at Vienna (M., App. II., Add. 25*).

5. Initial letter R, with the Resurrection.

From the Klinkosch collection.

Leaf from an illuminated folio service-book: below, the first words of the hymn, RESURESIT CRS DE SEPVLRCO ALLELVIA, &c. Probably by the same hand and from the same book as No. 4 (M., App. II., Add. 25^b).

6. Initial letter N, with the Last Supper.

From the Klinkosch collection.

Leaf cut from an illuminated service-book, probably the same as Nos. 4 and 5 (M., App. II., Add. 25^c).

UMBRIAN SCHOOL, LATE 15TH CENTURY.**7. Initial letter P, with the Nativity and the Annunciation.**

From the Cellotti collection.

Leaf cut from an illuminated folio service-book: a rich and highly-finished but somewhat gaudily coloured example, with border not in the best taste (M., App. II., 4).

ITALIAN, 15TH CENTURY.**8. Illuminated border of scroll work.**

From the Cellotti and Rogers collections.

Leaf cut from an illuminated folio MS.: the pictures or text enclosed have been cut away; a fine example of Italian miniature ornament about 1480 (M., App. II., 5).

NORTH-ITALIAN, 15TH CENTURY.**9. "Urbs Roma": a seated figure of Rome holding a statuette of Victory.**

From the Cellotti collection.

Miniature painting on vellum adapted from an ancient cameo; probably executed not for a book, but independently, by an artist of the school of Mantegna, about 1470; a very beautiful example (M., App. II., 4).

NORTH-ITALIAN, 15TH CENTURY.**10. Ornamental border with Tritons, birds, flowers, medallions, and the arms of a Cardinal of the house of Medici; and within, a miniature of a Cardinal performing mass.**

Border cut from the leaf of an illuminated book: to which the miniature mounted within it may or may not belong. The border is a very fine example of the style of ornament practised by Girolamo dai Libri (to whom it is attributed) and other Italian miniaturists of the first quarter of the sixteenth century. The panel with the name of Pope Clement VII., and the inner strip of the border I., are spurious (M., App. II., 6).

GIULIO CLOVIO.

Miniature painter, the most famous of the later Renaissance: Roman School: b. 1498, d. 1578: worked principally at Rome, also at Venice, Mantua, Florence, and in Spain: pupil of Giulio Romano, afterwards chiefly influenced by Michelangelo.

11. Ornamental border, with arabesques, and figures of a pope, a cardinal, and two bishops in niches; and within, two miniatures of (1) angels adoring the Host, and (2) the Last Supper.

From the Cellotti and Rogers collections.

Border cut from the leaf of an illuminated folio book, to which the miniatures mounted within it probably belong. A good example of the style of Giulio Clovio, to whom it is attributed (M., App. II., 11).

12. Christ crucified, with the holy women, St. Nicodemus, and St. Longinus.

Engraving by C. Cort, dated 1568, after a design by Giulio Clovio, printed on greenish-gray coloured silk, and illuminated by Clovio himself in flesh-colour and gold. This example of an engraving from a master's design, specially printed and then tinted in colours by the master himself, is interesting and unique in its kind, but is not an illumination or miniature in the ordinary sense of the word. It is, however, called a "*crocifisso di miniatura*" in a MS. note written on the back by its first owner, one Luigi Frierne, who states that being about to depart for France in February, 1578, he leaves it in the safe-keeping of Monsignore Bianchetti, Auditor of the Rota (M., App. II., 15).

DIVISION II.

DRAWINGS AND SKETCHES (Nos. 13-473.)

In this, which is the main division of the exhibition, the selected drawings from the Malcolm and Museum collections are placed in the following order of Schools (which is also that of Sir J. C. Robinson's catalogue):—Italian, Nos. 13-209 (west, north, and part of east walls); French, Nos. 210-258 (remainder of east wall); German, Nos. 259-297 (south wall); Flemish and Dutch, Nos. 298-473 (table-cases). Within each nationality the drawings are arranged in as strict a historical and local order as possible, so as to illustrate the development of the art and the affiliation of masters and pupils, and also to afford the student materials for investigating moot problems in art history, such as the relations between the drawings of Leonardo da Vinci and those of his chief pupils; between those of Timoteo Viti and those of Raphael at a certain early period of his career; between the work of Titian and that of his Venetian followers and imitators, especially Campagnola; the contact and connections of Michelangelo and Sebastian del Piombo, &c.

ITALIAN SCHOOLS.

The series of Italian examples begins with the Florentine art of the second and third quarter of the 15th century; the names especially illustrated being those of *Fra Angelico*, *Pollaiuolo*, *Verrocchio*, *Sandro Botticelli*, *Filippino Lippi* and his follower *Raffaellino del Garbo*, and *Lorenzo di Credi*.

FRA ANGELICO DA FIESOLE.

Painter: Florentine School: b. 1387, d. 1455: worked chiefly at Fiesole and Florence, also at Cortona and Orvieto.

13. David playing on the psaltery.

Pen and colour wash (purple) on vellum.
From the Wellesley collection.

From a service-book, probably one of those which belonged to the Convent of St. Mark at Florence. This beautiful miniature (or rather monochrome drawing) for the decoration of a psalter, bears all the characteristics of the genuine work of the master, *i.e.*, the graceful finish of the hands, the rapt expression, the small points to indicate the eyes (M. I.).

14. Statue of St. George in a Gothic niche.

Pen and bistre wash.
From the Payne-Knight collection.

This charming drawing, with its delicate architecture in the taste of the transition between Florentine Gothic and Renaissance, has also a fair claim to be by the master's hand (B.M.).

15. Two youthful monks seated, and below, a study of an ox's head.

Pen and bistre.

From the Payne-Knight collection.

Less attractive than the preceding; perhaps rather the work of a scholar of Fra Angelico than his own (B.M.).

FILIPPO LIPPI (ATTRIBUTED TO).

Painter: Florentine School: b. about 1406, d. 1469. Formed under the influences of Masaccio, Masolino, and Fra Angelico: worked chiefly at Florence, also at Padua, Prato, and Spoleto.

16. Study of a draped female figure in conversation, standing.

Silver-point heightened with white on light red prepared paper.

From the Richardson, West, and Lawrence collections.

This study, with its vigorous cast of drapery and energetic gesture of the short, square-fingered hands, recalls strongly the manner of Fra Filippo Lippi, especially as illustrated in the frescoes at Prato, and is one of the few drawings which on internal evidence may, with some confidence, be attributed to him (M. 6).

ANTONIO POLLAIUOLO.

Goldsmith, sculptor, painter, and engraver: Florentine school: b. 1433, d. 1498: worked at Florence and Rome.

17. Frieze-shaped design of eight nude figures: a prisoner about to be beheaded before a judge.

Pen and bistre outlines, with the background dark.

This carefully finished outline design, by the most powerful Florentine draughtsman of his age, has suffered considerable injury (the black background being probably added by a later hand), but remains one of his most important drawings, and is analogous in scale and shape to his two well-known engravings of fighting men. The meaning of the design is obscure, but would seem to be analogous to that of the "Calumny of Apelles," a favourite subject with the artists of this period. A similar subject, but differently designed, occurs in the form of a bas-relief in the wall of the building on the left in Pollaiuolo's picture of the martyrdom of St. Sebastian at the National Gallery (B.M.).

ANDREA DEL VERROCCHIO.

Painter, goldsmith, and sculptor: Florentine school: b. 1435, d. 1488: pupil of Giuliano Verrocchio and Donatello: worked at Florence: also at Rome and Venice.

18. Study of a woman's head.

Black chalk and gray wash.

From the Zerner and Andreassy collections.

This very fine and important drawing belongs to the class which Vasari mentions in his Life of the artist as "*alcune teste di femina con bell' arie ed acconciature di capelli.*" It has been injured and apparently re-touched in places. It was first identified as the work of Verrocchio by the late Senatore Morelli, and has close analogies with the drawing of a youthful head, acknowledged as a typical work by that master, at Florence, and still more with the head of the Virgin in the picture painted by Lorenzo di Credi from Verrocchio's designs, and perhaps partly by Verrocchio himself, in the Cathedral at Pistoia (M. 338).

19. Study for the figure of an angel supporting a monument: with another study of drapery.

Silver-point touched with white on (pink) prepared paper.

From the Lawrence and Woodburn collections.

This is a finished and beautiful sketch for the action and drapery of one of the supporting angels in the monument erected from the designs of Verrocchio to Cardinal Fortiguerrì at Pistoia. In the background is to be seen a slight sketch of a young man in ordinary clothes striking the required attitude. The left foot in the principal sketch is disfigured by a *pentimento* of the artist as to its direction and movement: the whites in some places seem to have been retouched. A small terra-cotta sketch for the same figure is at South Kensington Museum: another in the same material, larger and more finished, in the Thiers collection at the Louvre. The handling and material recall those usually employed by Verrocchio's pupil, Lorenzo di Credi; but as Verrocchio himself is known to have made designs for this monument before he died, and as this sheet evidently contains the first ideas for the figure in question, it seems best to leave it to that master himself (B.M.).

SANDRO BOTTICELLI (ALESSANDRO FILIPEPI).

Painter and perhaps engraver: Florentine School: b. 1446, d. 1510: pupil first of the goldsmith Botticelli, afterwards of Fra Filippo Lippi; further influenced by Pollaiuolo and Verrocchio; worked chiefly in Florence, also in 1481-82 at Rome.

20. Study for a figure of Abundance, with attendant children.

Fine pen-work on pink prepared paper, the lights touched in white, the cornucopia and children to the left sketched in black chalk.

From the Morris Moore collection.

For charm both of fancy and execution, this is by far the most important drawing of the master, bearing a close relation to some of his pictures, e.g., the "Spring" at the Florence Academy; and is perhaps the most beautiful that has been preserved of the Florentine School in the early Renaissance. A picture from the same design, but of far inferior quality to the drawing, is in the collection of the Duke d'Aumale, at Chantilly (M. 11).

21. Two sheets with studies of hands.

Silver-point heightened with white on (lilac) prepared ground.

From the Vasari, Mariette, Gersaint and Payne-Knight collections.

These two fine sheets of studies from the life were attributed by Vasari to Filippo Lippi; but the forms and drawing of the hands are those distinctively characteristic of his pupil Botticelli, and the studies in the upper sheet are for that master's picture of the Virgin with Saints, painted for the Cappella de' Bardi at S. Spirito at Florence, and now in the Berlin Museum, no. 106.

FILIPPINO LIPPI.

Painter: Florentine School: b. 1457-8, d. 1504: pupil of Fra Diamante: influenced by his father Fra Filippo Lippi and by Botticelli: worked chiefly at Florence, also at Prato and Rome.

22. Two life-studies of men.

Silver-point heightened with white on (grey) prepared paper.

From the Nils Bark collection.

This and the following sheet (formerly ascribed to Verrocchio) are in the finest manner of Filippino Lippi in drawing from the nude (B.M.).

23. Life-study of a man advancing in the act of striking: perhaps for a scourging of Christ.

Silver-point heightened with white on (grey) prepared paper.
From the Lawrence and Woodburn collections.

This study has been in error ascribed successively to Masaccio and Verrocchio (B.M.).

24. Study of two draped figures in conversation: an old man seated, and a young man standing.

Silver-point heightened with white on (grey) prepared paper.
From the Lawrence and Woodburn collections.

A spirited example of the artist's later, freer, and more exaggerated manner. The sheet (which has another drawing in the same style at the back) formed part of a sketch-book, of which other leaves are preserved in the His de La Salle collection at the Louvre, the Christchurch collection at Oxford, &c. (M. 18).

RAFFAELLINO DEL GARBO.

Painter: Florentine School: b. about 1466, d. 1524: pupil of Filippino Lippi: worked chiefly at Florence, also at Rome.

25. Study for a Resurrection of Christ.

Silver-point heightened with white on (grey) prepared paper.
From the Vasari and P. J. Mariette collections.

The study, as Dr. Ulmann was the first to point out, is for the picture of the master in the Academy at Florence. It is an interesting example of his work at the period when he was most completely under the influence of Filippino, and characteristic of the spirit of the Florentine Renaissance in its choice of the motive, drapery, and wreath of an antique Bacchus for the subject of a Resurrection of Christ (B.M.).

26. The Circumcision of Christ.

Pen outline and bistre and colour wash, heightened with white.
From the J. Richardson collection.

The outlines have been pricked for transfer. A companion drawing is in the Uffizi at Florence (M. 33).

27. The Virgin appearing to St. Bernard in a glory of Angels.

Pen outline and colour wash heightened with white.
From the Lawrence and Woodburn collections.

The composition is adapted with modifications from the picture of the same subject by Filippino Lippi in the church of the Badia at Florence (B.M.).

Both these last drawings are of the weaker and later time of the master.

FLORENTINE SCHOOL, ABOUT 1480.**28. Head of an old man.**

Silver-point heightened with white on (pink) prepared paper.
From the Lord Spencer and Payne-Knight collections.

Vigorous realistic work by a master of the school at present unidentified. The type and character strongly recall some of the portraits of Ghirlandaio: the material and handling are those characteristic of the pupils of Filippino Lippi and of Verrocchio (B.M.).

LORENZO DI CREDI.

Painter: Florentine School: b. 1459, d. 1537: pupil of Verrocchio: worked at Florence.

29. Portrait-study: head of a lad in full face.

Silver-point heightened with white.
From the Richardson and Lawrence collections.

A very fine and expressive example of the most frequent and best class of the master's extant studies (M. 24).

30. Portrait-study: head of a lad looking up.

Silver-point heightened with white on (yellow) prepared ground.
From the Richardson and Lawrence collections.

A somewhat less interesting and highly-wrought example of the same class (M. 26).

31. Sheet of studies for compositions of the Virgin and Child with angels, &c.

Pen and bistre on paper slightly tinted with bistre wash.
From the Vasari, P. J. Mariette, and Payne-Knight collections.

These studies, for two different compositions of an altar-piece of the Virgin and Christ with angels in adoration, are perhaps the freest and finest in execution of any by the master that have been preserved. The slighter sketches below show how much Lorenzo was influenced by, and how nearly he could sometimes approach, the manner of his more gifted fellow-pupil Leonardo da Vinci (B.M.).

32. Sheet with two studies for the drapery of a kneeling Virgin.

Silver-point heightened with white on (pink) prepared ground.
From the Richardson, West, and Dimsdale collections.

The technical resemblance of the workmanship of this and the following study with that of no. 19 is obvious. The design of the figure and drapery, especially in the upper study of the two, corresponds generally with that of the kneeling Virgin in the preceding number, 31 (M. 22).

33. Study of drapery cast over the knees of a seated figure.

Silver-point heightened with white on (pink) prepared ground.
From the de Fries and Lawrence collections.

This study exactly repeats in another material a well-known one at the Louvre, which is executed in umber heightened with white on dark-grey linen, and has always been attributed to Leonardo. The class of studies to which the Louvre drawing belongs is a puzzling one (see below, no. 35); but it is possible that both attributions may be right, and in that case the present Malcolm drawing will be a copy made by Lorenzo di Credi from Leonardo's original in the Louvre (M. 23).

DOMENICO GHIRLANDAIO (DOMENICO DI TOMMASO BIGORDI).

Painter: Florentine School: b. 1449, d. 1494: pupil of Alessio Baldovinetti: formed under the influence of Andrea del Castagno, Masaccio, and Verrocchio: worked chiefly at Florence, also in Rome.

34. Study for a figure in the frescoes of Sta Maria Novella.

Pen and bistre.

The figure is that usually identified as a portrait of Ginevra de' Benci in the fresco of the Visitation, in the famous series executed by the master in the choir of Sta Maria Novella. The method of work is quite characteristic of the master.

LEONARDO DA VINCI.

Painter, engineer, musician, mathematician, architect, author, &c.; the most universal genius of the Italian Renaissance: b. 1452, d. 1519: pupil of Verrocchio: worked chiefly at Florence and Milan, and during his last years in France.

35. **Study of the drapery of a kneeling figure.**

Umber wash heightened with white, on dark grey-coloured linen.
From the Richardson, Reynolds, and Lawrence collections.

One of the best and most masterly of a considerable number of similar studies, executed in the same materials, which are preserved in the Louvre, Uffizi, Malcolm, Christchurch, and other collections, and are commonly ascribed to Leonardo da Vinci. Some of them are certainly not by his hand: others are of so fine a quality, and show forms and a disposition of drapery so thoroughly his, that the attribution can hardly be contested. To the latter class belongs the Louvre drawing aforesaid, as well as this from the Malcolm collection (M. 51).

36. **Profile study of the head of a warrior in fantastic armour.**

Silver-point.
From the Lawrence collection.

This magnificent drawing, still full of the influence of his teacher Verrocchio, belongs to the early Florentine time of the great master, and shows the energy and subtlety of his hand perhaps better than any other example of the period (M. 38).

37. **Sheet of studies, viz., a man draped blowing a trumpet into the ear of another who is nude, and two draped men seated.**

Pen and bistre.
From the Lawrence collection.

These rapid sketches, also of the master's Florentine time, are of identical character with several extant for his unfinished picture of the Adoration of the Magi at Florence (M. 42).

38. **Sheet of sketches for an allegory of Victory.**

Pen and bistre and bistre wash.
From the Desperet and Galichon collections.

A splendid example of the same period, full of the imaginative fire which no other artist combined in an equal degree with scientific knowledge. The action in the lower sketch, of placing a shield on a trophy, seems to identify the figure as a Victory (M. 44).

39. **Sheet of studies for a Virgin and Child with a kitten.**

Pen and bistre.
From the Cerquozzi, Lawrence, and Woodburn collections.

A beautiful example of Leonardo's early (Florentine) manner. On the back of the sheet is a sketch for an emblematical figure of Chastity, with a unicorn (B.M.).

In the person of Leonardo da Vinci, during the years 1484–1489, the influence of the Florentine School was communicated with powerful effect to that of Milan, where a group of artists arose whose work was either profoundly modified or else entirely inspired by the example of that great individuality. The pictures, and especially the drawings, produced by the members of this imitative group have been traditionally assigned, according to the attractive power natural to a great name, to Leonardo himself; and criticism has but lately begun to discriminate between them, with results which are still in many cases open to discussion.

SCHOOL OF LEONARDO DA VINCI.

40. Study of a youthful head looking down.

Silver-point, pen, and bistre-wash on (dark green) prepared paper.
From the Lely collection.

This beautiful head bears a somewhat close resemblance, alike in pose, modelling, and expression, to that of the Virgin in the *Vierge aux Rochers* (especially in the National Gallery version of the picture). It is a thoroughly Leonardesque type, but lacks the freedom and fire of touch (with shading from left to right, consequent on his habitual use of the left hand) which are inseparable from the true work of the master; and the peculiar hard outlines and emphatic, somewhat bony modelling with the heavy eyelids are not his. It belongs to a considerable group of pupil's work, which has been variously attributed to Ambrogio de Predis and Bernardino de' Conti, and seems most closely allied to that of the former artist, as represented by his signed portrait in the possession of Mr. Fuller Maitland (M. 39).

IL SODOMA (GIOVANNI ANTONIO BAZZI).

Painter: b. 1477, d. 1549: pupil of Leonardo da Vinci, afterwards influenced by Raphael: worked at Milan, Siena, and Rome.

41. Head of a young man.

Black chalk, slightly touched with white.
From the Lely and Wellesley collections.

This nobly drawn portrait head, converted into that of a saint by the (apparently later) addition of a nimbus and the letters I.O., is one of the finest extant examples of the Milanese school of Leonardo: and from internal evidence, especially the modelling of the mouth, and form and expression of the eyes, may almost certainly be attributed to Bazzi (M. 323).

SCHOOL OF LEONARDO DA VINCI.

42. Head of an old man.

Silver-point touched with white on (bluish) prepared paper.
From the Lely and Richardson collections.

Modelled with a masterly if somewhat dry minuteness and precision by another pupil of Leonardo, whose works form a group by themselves, and are usually attributed to the master (B.M.).

43. Study of drapery for a design of the Resurrection.

Silver-point heightened with white on (bluish) prepared ground.
From the Lawrence collection.

To all appearance an original study for the picture in the Berlin Museum (90A). The cold and minute precision of handling in the drapery, which looks as if dipped in plaster and pinned into the desired forms, with the ignorant drawing of the arm and shoulders, and the character of the head imitated from the antique Laocoön, stamp it unmistakably as the work of an imitator and not of the master (M. 47).

Remaining on the North side of the Apennines, and moving downwards from Lombardy towards the Adriatic, we come to the Schools of Venice and Padua, and find materials for a study of the styles of drawing and sketching in practice there during the same period, about 1460-1510. The prevalence of pen-work over other methods is noticeable.

GENTILE BELLINI.

Painter: b. about 1426, d. 1507: pupil of his father Jacopo and fellow-worker with his brother Giovanni: worked principally at Venice (1479-1481 at Constantinople).

44. Study of a Turkish soldier seated.

Pen-and-ink.

From the Payne-Knight collection.

45. Study of a Turkish woman seated.

Pen-and-ink.

From the Payne-Knight collection.

These two companion studies are at once first-rate examples of the delicate pen-work practiced by some Venetian artists of the time, and interesting memorials of the visit paid by the elder of the Bellini brothers to Constantinople on the invitation of Mahomet II. in 1479-80. Two similar drawings are in the Städelsche Kunstsammlung at Frankfort-on-the-Main (B.M.).

VENETIAN SCHOOL.

46. Design for a chalice.

Pen-and-ink.

From the Arundel, Sadler, John Barnard, and Holford collections.

This extraordinarily elaborate and beautiful drawing for jeweller's work has long been famous under the name of Mantegna, and as such was engraved by Hollar when it was in the collection of the Earl of Arundel. It has, however, neither the specific stamp of Mantegna's style, nor the freedom and boldness of his touch (compare the three following authentic and excellent examples, nos. 49, 50, and 51), but in minuteness and regularity of workmanship is more akin to the preceding examples by Gent. Bellini. Its real origin is probably in the school of Murano, where was produced much beautiful church plate and jewellery. Some of the special forms both of arch and plait ornament which occur in this drawing are to be found in chalices and other plate actually existing in the Treasury of St. Mark's at Venice. Specially fine is the band of child angels round the narrow part of the stem, with the apostles in niches below and the Passion scenes on the cup above (B.M.).

ANDREA MANTEGNA.

Painter (the greatest of his age in the North of Italy) and engraver: b. 1431, d. 1506: pupil and adopted son of Fr. Squarcione: worked at Padua, Mantua, where he lived for many years in the service of Lodovico Gonzaga, and Rome.

47. The "Calumny of Apelles": Innocence arraigned before the Unjust Judge.

Pen-and-ink.

From the Van der Schelling, Gautier, Barnard, Esdaile, and Lawrence collections.

This subject, taken from a description by Lucian of a picture painted by Apelles, was a favourite one in Renaissance art (see the picture by Botticelli at the Uffizi). The names of the personifications are given in Latin as Suspicion, Ignorance, Envy, Calumny, Innocence, Truth, Remorse, &c. This, perhaps the most beautiful drawing by Mantegna, was copied by Rembrandt while it was in Holland, and the copy is also in the Museum collection (B.M.).

48. Study for the figure of a man half reclining.

Pen and bistre.
From the Lawrence collection.

This masterly study seems to be for one of the figures of sleeping Apostles in the picture by Mantegna at Caen (B.M.).

49. Virgin and Child with an Angel.

Pen-and-ink.
From the Nils Bark collection.

We have here Mantegna again at his very best; the work is probably of his early time, when his relation with Giovanni Bellini was closest; the type of the angel below being entirely Bellinesque (see the early picture in the National Gallery, No. 1233) (B.M.).

50. Mars, Venus, and Diana.

Pen-and-bistre outlines, with bistre and colour wash.
From the Mets and Hawkins collections.

Genuine work of fine imaginative and technical quality; but the red and blue colour on the figures of Diana and Mars may perhaps have been added by a later hand (B.M.).

51. Part of a design for an Allegory of Folly.

Pen and bistre, heightened with white, with bistre and colour washes, the background dark.
From the Payne-Knight collection.

The upper part of a large allegorical composition, analogous in character to Nos. 17 and 49. The female figure is being led to the brink of the pit by Folly and Blindness, to the tune played by a lascivious Pan; Ignorance sitting crowned on the right, on a globe supported by Sphinxes, with Suspicion and Envy for her counsellors. The whole composition has been engraved by a workman of the school of Mantegna, commonly identified as Zuan Andrea. Genuine work, somewhat disfigured in places by retouches (B.M.).

NORTH ITALIAN, UNDER THE INFLUENCE OF MANTEGNA.

52. Study of a youth's head in profile.

Pen-and-bistre and bistre wash.
From the collection of the Marquis de Janzé.

The general character of the head is rather that of the Lombard school, e.g. Foppa or Bramantino: while the pen-work and method seem derived from Mantegna (M. 831).

53. Two centaurs fighting.

Pen and bistre with bistre wash.

This drawing seems to be by the hand of the unknown artist of Mantegna's school, by whom a series of interesting drawings, inscribed as having belonged in the 16th century to Ruberto Macigni, Doctor of Philosophy at Padua, is now in the possession of the Earl of Rosebery (M. 832).

NORTH ITALIAN, SCHOOL OF VICENZA.

The following interesting series of single figures of Christ and the Apostles, with one figure of a Prophet, were ascribed as long ago as 1617 to Andrea Mantegna, but in fact are not drawn by his hand, nor even under his immediate

influence, but to all appearance under that of Bartolommeo Montagna, the chief master of the school of Vicenza. The subjects would seem to have been copied from, or suggested by, a contemporary set of German or Flemish engravings (see next number).

54. (a) Christ; (b) St. Peter; (c) St. Andrew.
55. (a) St. James the Greater; (b) St. John; (c) St. Bartholomew.
56. (a) St. Philip; (b) St. Matthew; (c) St. Thomas.
57. (a) St. James the Less; (b) St. Simon; (c) St. Judas Thaddeus.
58. (a) St. Paul; (b) a Prophet.

Pen-and-bistre outlines with colour wash on vellum; the prevailing tints being madder-pink, olive green, light brown, lilac, and blue.

These fourteen drawings are all by one hand and of uniform quality, and illustrate well the stern energy and character of the school; they are taken from a bound volume, the inscription of which runs, "Bologna addi 11 Februari: 1617. Originali bellissimi disegni del pittore Mantegna et altri." The names of the Apostles are given in a contemporary handwriting on the back of each: otherwise their attributes would not sufficiently distinguish them. The Prophet is unnamed.

Next follows, from the same collection, a set of three apostles by a different hand and of a different character.

NORTH ITALIAN, IMITATED FROM THE GERMAN.

59. (a) St. Peter.
- (b) St. Matthew.
- (c) St. Simon.

Pen-and-bistre with bistre wash.

These three drawings are direct copies by an Italian hand of an engraved set of Apostles by the German master, F. V. B., commonly known as Franz van Bocholt (Bartsch, nos. 18, 24, and 27). (a) is inscribed SANCTUS PETRUS CREDO IN DEUM PATREM OMNIPOTENTEM: (b) SANCTUS MATIAS DIXIT CARNIS RESURRECTIONEM VITAM ETERNAM. AMEN: (c) SANCTUS SIMON DIXIT ET SANCTAM ECCLESIAM CATHOLICAM SANCTORUM CUMINIONEM.

NORTH ITALIAN, SCHOOL OF FERRARA.

Here comes another set from the same volume, including two more prophets (also unnamed) and the usual twelve Sibyls, each identified by her name at the foot of the sheet. These drawings are in a different style of execution from the preceding and by a different hand, not easy to place with exactness; but the general character, both of type and drapery (see especially the Cumæan Sibyl), seem to distinctly refer them to the early school of Ferrara or Bologna.

60. (a) A Prophet; (b) A Prophet: both unnamed.
61. (a) The Persian Sibyl; (b) The Libyan Sibyl.
62. (a) The Cumæan Sibyl; (b) The Delphic Sibyl.

63. (a) The Erythraean Sibyl; (b) The Pontic Sibyl.**64. (a) The Cuman Sibyl; (b) The Samian Sibyl.****65. (a) The Phrygian Sibyl; (b) The Tiburtine Sibyl.**

Pen-and-bistre outlines, with pink monochrome wash heightened with white, on ordinary paper.

ANTONELLO DA MESSINA (attributed to).

Painter of devotional subjects and portraits: b. about 1444, d. 1493: influenced first by Rogier van der Weyden, afterwards by Giovanni Bellini: worked first at Messina, afterwards and principally at Venice.

66. Study for the portrait of a man.

Drawn with the brush in bistre, heightened with white, on greenish-grey paper.
From the Hone and Wellesley collections.

A unique and very interesting example: according to Morelli a study for the portrait by the master in the Louvre, No. 37: but the resemblance is incomplete, especially in the forms of the under lip and jaw, and the weakness and timidity of touch in the shading of the hair and dress seem to betray the hand of a copyist rather than that of the master himself (M. 342).

VENETIAN SCHOOL.**67. Portrait of a bearded man in a Venetian dress.**

Black chalk.
From the Sloane collection.

This powerful, nearly life-sized drawing comes from the famous book of Dürer's drawings which formed part of the Sloane collection. The features and fashion of the hair and beard (in spite of the Venetian dress) bear a certain degree of resemblance to those of Dürer himself: the hand is evidently that of a Venetian artist brought up in the traditions of Bellini and Antonello da Messina (B.M.).

68. Salvator Mundi.

Outlined and washed with the brush in bistre wash, heightened with white, on (dark greenish) prepared paper.

Study for a figure intended to be seen from below. Vigorous work by some pupil of the school of Bellini, or more specifically of Cima (M. 356).

SCHOOL OF BARTOLOMMEO MONTAGNA.**69. Madonna and Child.**

Drawn and shaded with the brush in bronze green, heightened with white, on (greenish) prepared paper.

Formerly attributed to Bramante, with whose style it has no resemblance. Technically and in all respects it is entirely in the manner of Bartolommeo Montagna, but so much weaker than his work in general, especially than his famous drawing of the same subject and in the same material at Lille, that it must be put down to an imitator (perhaps Giovanni Speranza) rather than to the master himself (M. 315).

VITTORE CARPACCIO.

Painter: said to have been born in Istria: supposed to have been a pupil of Gentile Bellini: worked chiefly at Venice, about 1470-1522.

70. An interior, with three girls playing on musical instruments, and a monk looking on.

Pen-and-bistre outline with bistre wash on grey paper.

From the Lely, Richardson, Holditch, Ottley, and Lawrence collections.

A taking subject, sketchy and careless in the rendering of form, but full of spirit, and certainly the work of the master to whom it is attributed (M. 359).

JACOPO DE' BARBARI.

Painter and engraver, and designer for wood-engravings: Venetian school, influenced by the arts of Germany and the Netherlands: worked 1472-1511 at Venice, Nürnberg, and in the Netherlands.

71. Sheet with two studies—(a) of a nude figure reclining, apparently a river-god; (b) of draped figures, including St. Bartholomew, standing near a wall.

Pen-and-ink (a), and red chalk (b).

The two groups, one for a classical, the other for an ecclesiastical subject, seem to be entirely independent. The character of this rare painter-engraver, who combined the influence of Venice and the North in a manner quite his own, is unmistakable in the type and manner of shading in study (a) (compare below, especially no. 544 f), and is less obviously betrayed by the forms of the skulls, hands, and feet in (b) (M. 347).

VERONESE SCHOOL, ABOUT 1420.

72. Sketch for a picture of the battle between Barbarossa and the Roman cavalry outside the Porta S. Angelo.

Pen and bistre on (reddish) prepared paper.

From the Sloane collection.

One of a very rare class of drawings, uniform in technical method, which illustrate the lively realism already tempering the archaic feeling of the Veronese school in the beginning of the fourteenth century, from the days of Altichiero and Avanzi to those of Vittore Pisano. The style somewhat approaches that of the latter master, especially in his medals, and the drawing may conceivably be an early one from his hand, especially as it represents a subject which he is known to have painted. On the back is another drawing by the same hand representing a king receiving a suppliant in a hall of Venetian architecture. Now, the Venetians took a peculiar pride in the part supposed to have been played by their republic in the famous quarrel between the Emperor Frederick Barbarossa and Popes Adrian IV., and Alexander III., in the twelfth century. The story, divided into twenty-two scenes, was thrice painted and re-painted, by order of the State, on the walls of the Hall of the Great Council in the Ducal Palace, first by Guariento of Verona and Antonio Veneziano, about 1365-1380; next by Gentile da Fabriano and Vittore Pisano, about 1420; and again by the Bellini, the Vivarini, and their successors after 1474. Among the scenes depicted by the artists of each generation alike were the attack made by the Romans on the Emperor and his knights in their camp outside the Porta St. Angelo, and the mission of the Emperor's son Otho, after he had been taken prisoner by the Venetians, to entreat his father to make peace. A sketch for the former of these subjects can be recognised unmistakably in a drawing on the back of this sheet: and one for the latter in that now exhibited. The inscription on the front, in a late Flemish hand, reads *Hups Merten* (for *Hübsch Martin*, i.e., Martin Schongauer), and was added by some one who ignorantly supposed the drawing to be of the German School (B.M.).

VERONESE SCHOOL.

73. Study of three boys with a horse, &c.

Pen and bistre on reddish prepared paper.

From the De Fries collection.

Another and somewhat freer drawing of the same technical method, and to all appearance the same school as the last. On the back are studies for an Apostle and a Saint Veronica (M. 27.).

From these two examples of the Veronese school we pass to a group illustrating scantily enough the school of Ferrara-Bologna-Modena, the artists of which form a singular and very interesting group in the history of Italian painting; but there is no group by whom relatively so few drawings have been preserved: and neither the Malcolm nor the British Museum collections can boast of more than two or three.

COSIMO TURA.

Painter: b. 1432, d. 1495: worked at Ferrara.

74. Sketch for a picture: the Virgin and Child enthroned, with Sts. Sebastian and Agatha.

Pen and bistre.

From the Grahl collection.

The drawings of Cosimo Tura, the chief painter of the Ferrarese school in the fifteenth century, are extremely rare. This is a very characteristic example: for the shell ornament over the Virgin's throne, the peculiar exaggeration of the muscles of the arm and thigh, the parted lips, &c., compare the large pictures by the master in the National Gallery and the Berlin Museum (B.M.).

ERCOLE ROBERTI (ATTRIBUTED TO).

Painter: School of Ferrara: b. about 1450, d. 1495-6: pupil of Cosimo Tura, influenced by Giov. Bellini and Mantegna: worked at Ferrara and Bologna.

75. The Virgin mourning over the body of Christ.

Body-colour: brownish yellow and white.

This very fine but somewhat damaged drawing repeats with modifications the composition of a picture by Ercole Roberti in the Roscoe collection at Liverpool, and is either the work of a powerful pupil or that of the master himself, taking up the same subject at a later date. Another picture, following this drawing exactly, but in reverse, and attributed to a younger Ferrarese painter, Ludovico Mazzolini, has lately passed from the collection of M. Habich at Cassel into that of Consul Weber at Hamburg (B.M.).

MARCO ZOPPO.

Painter: School of Padua and Bologna: pupil of Squarcione: worked about 1468-1498 at Padua, Bologna, and Venice.

76. Study for a figure of St. John the Baptist in prayer.

Bistre wash heightened with white.

This injured but very characteristic drawing, formerly attributed to Mantegna, may on internal grounds be given with certainty to his fellow-pupil in the school of Squarcione, Marco Zoppo, who communicated to

Bologna the influence of that School in its harshest form, and whose chief preserved work is the great altar-piece in the Berlin Museum (No. 1170) (B.M.).

FRANCESCO RAIBOLINI ("FRANCIA") (ATTRIBUTED TO).

Painter, goldsmith, engraver, and medallist: Bolognese School: b. 1450, d. 1517: pupil of Francesco Cossa, afterwards much influenced by L. Costa: worked at Bologna.

77. Study from life, for the head of an angel.

Silver-point heightened with white on pink prepared paper.
From the Payne-Knight collection.

This delicate and lovely drawing is technically akin to the work of Florentine masters such as Lorenzo di Credi, &c., and so far stands alone among preserved drawings by Francia. But in a certain smooth minuteness of finish it resembles the early paintings of that master, and the form, modelling, expression, and attitude of the head recall exactly those of his youthful angels, e.g., in the Dresden Baptism of Christ or the Munich Madonna: so that there is no reason to change the traditional attribution of the work (B.M.).

NICOLETTO DA MODENA (ROSEX) (ATTRIBUTED TO).

Draughtsman and engraver: school of the Emilia: worked about 1490-1515.

78. A panel of grotesque ornament.

Pen and bistre, with colour washes.

79. A panel of grotesque ornament.

Pen and bistre, with colour washes.

These two charming examples of early Renaissance ornament have been taken from a book or series, other leaves of which are in the His de la Salle collection at the Louvre, in the South Kensington Museum, and at Chantilly. They have been conjecturally ascribed to Nicoletto da Modena on the strength of a resemblance to his numerous engraved designs of the same type (M. 339, 340).

Quitting now the province of the Emilia, with its art centres of Ferrara, Bologna, and Modena, we pass south-east to the schools of Umbria and the Marches, having their seat in the hill towns of the Apennine district lying between Forlì and Cagli on the north and Spello and Foligno on the south, and marked by a strong native character, though modified and vivified from various sources of Florentine influence.

PERUGINO (PIETRO VANNUCCI).

Painter: Umbrian school: b. 1446, d. 1523: pupil of Fiorenzo di Lorenzo: worked chiefly at Perugia, also at Rome and Florence: the most famous master of the Umbrian school.

80. Study for an angel playing the violin.

Pen and bistre.
From the Richardson and Payne-Knight collections.

An example of Perugino's drawing and sentiment at their very finest. The figure of this angel served twice in pictures by the master, viz., in the famous Ascension now in the Museum at Lyons, and in an Assumption of the Virgin at the Florence Academy (B.M.).

81. Study for a Virgin and Child.

Pen and bistre.
From the Zoomer, Reynolds, and Woodburn collections.

Fine work of the earlier period of the artist, and extremely characteristic both in execution and expression. Formerly attributed to Raphael. Other versions of this design exist (B.M.).

82. Study of the head of a bearded Saint or Prophet.

Silver-point heightened with white on (brownish) prepared paper.
From the Vasari, P. J. Mariette, Lagoy, and Payne-Knight collections.

The method employed in this drawing is that of the Florentine School, and is unusual in the works of Perugino: but the head so closely resembles those of several among the saints and sages in his frescoes in the Sala del Cambio, and the workmanship is so unquestionably that of a master and not of a copyist, that there seems no reason for changing the attribution which it has borne since the days of Vasari (B.M.).

PERUGINO (COPY AFTER).**83. Study for a figure of God the Father seated, with cherubs.**

Pen and bistre.
From the Richardson and Barnard collections.

This carefully finished drawing, with its emphatic hardness of execution, the unmeaning coldness of character in the heads, and want of understanding in the form of the hands, &c., affords by comparison with nos. 80 and 81 a good lesson in the difference between the original work of the master and that of his pupils and copyists (M. 155).

SCHOOL OF PERUGINO.**84. Study for figure of Tobias and the Angel.**

Outlined in silver-point, shaded with the brush in bistre, and heightened with white on (green) prepared paper.
From the Woodburn collection.

Study for the right-hand wing of the famous altar-piece painted for the Certosa of Pavia, 1503-4, and now in the National Gallery. Another study for the same figures (attributed without reason to Raphael) is in the Oxford University Galleries. The present seems to be a good copy of the Oxford drawing (B.M.).

85. Study for a figure of the Man of Sorrows.

Silver-point heightened with white.
From the Lawrence and Woodburn collections.
(B.M.).

86. Study for the head of a male Saint.

Silver-point.
From the Lawrence collection.

Of these two studies, both in the same technical manner, and both evidently from life, the former is of a high artistic quality alike in feeling and execution. But neither bears the impress of Perugino's own style, and they must be by some good secondary master of his school, whose identity remains to be determined (M. 160).

BERNARDINO PINTURICCHIO (CONTEMPORARY COPY AFTER).

Painter: Umbrian School: b. about 1454, d. 1513: probably pupil of Fiorenzo di Lorenzo: worked at Perugia, Rome, Orvieto, Spello, and Siena: the most important master of the Umbrian school after Perugino.

87. Group of figures from one of the frescoes in the Piccolomini library at Siena.

Silver-point heightened with white on (greenish) prepared ground.

A careful pupil's copy, highly finished in all details, of an original drawing in the Uffizi at Florence. The head of the first and third standing figures to the left have been supposed to be those of Raphael and Perugino (M. 162).

LUCA SIGNORELLI.

Painter: Umbro-Florentine School: b. about 1441, d. 1523: pupil of Piero della Francesca: worked chiefly at Cortona, Orvieto, and Rome, also at Arezzo, Città di Castello, and probably Florence.

88. Study for an Adoration of the Shepherds.

Black chalk.

From the Wellesley collection.

Squared for enlargement. The study is for the picture painted in 1496, which belonged formerly to the Marchese Mancini at Città di Castello, and is now in the National Gallery, No. 1133 (M. 165).

89. Scene from Dante's Inferno.

Black chalk.

From the Hone, Reynolds, and W. Russell collections.

This design, drawn with Signorelli's peculiar energy and fire, seems to be an illustration, or rather an inaccurate reminiscence, of the story of Vanni Fucci di Pistoia in the 24th canto, II., 97-151 (B.M.).

MELOZZO DA FORLÌ.

Painter: Umbro-Florentine School: b. 1438, d. 1494: pupil of Piero da Francesca: worked at Forlì, Rome, and Urbino.

90. Study for a head of Christ in agony.

Black chalk.

From the Lawrence collection.

A very powerful and interesting work by one of the rarest of masters, showing the care with which he worked out problems both of expression and (following in the footsteps of his master) of the perspective of human form. The outlines have been pricked for transfer (M. 154).

91. Sketch for a flight of angels playing musical instruments.

Pen and ink on grey paper.

From the Richardson and Lawrence collections.

Sketch for a group in the fresco executed by the master in the church of the Apostoli at Rome; now destroyed, but some fragments remain in the Quirinal palace (M. 153).

TIMOTEO VITI.

Painter: born about 1469, d. 1523: pupil of Francia: worked at Bologna, Urbino (of which he was a native and where he principally lived), and perhaps Rome. His style had a marked influence on much of the early work of Raphael, his townsman and junior by fourteen years.

92. Study of a woman's head.

Black chalk.

From the Antaldi collection.

This vigorous and perfectly preserved drawing, lately acquired for the Museum, is perhaps the finest extant by the master, and that which best illustrates the part he played in bringing to bear on the art of Umbria, and especially on that of his youthful townsman Raphael, the influence

of the school of Costa and Francia at Bologna, in which he was himself brought up. Whether or no Morelli was right in holding the young Raphael to have learnt first in the school of Timoteo at Urbino, before he went to join that of Vannucci at Perugia, it is certain that the pictures painted by Raphael about the time of his visit to Urbino in 1504, e.g., the *Madonna del Granduca*, the *Madonna di Casa Tempì*, and the *Vienna Madonna* in the Meadow, bear strongly the impress and repeat the types of his elder friend. In the *Northbrook Madonna*, traditionally ascribed to Raphael, but by some authorities claimed as the work of Timoteo, the head has a close resemblance to the present drawing. Compare also particularly the following numbers, 94 and 95 (B.M.).

93. Sketch for the altar-piece in the Chapel of St. Martin in the Cathedral at Urbino.

Black chalk.

From the Wellesley collection.

The altar-piece for which this is the sketch was executed by Timoteo in 1504, and shows, above, the bishops Thomas of Canterbury and Thomas of Villanova, and below, the donor, Bishop Arrivabene, and the Duke Guidobaldo of Urbino. In this very interesting drawing the poses of the figures are studied from men in their ordinary dress, i.e., models or studio assistants. The appropriate draperies were added afterwards, the only other change being that in the picture the hand of the figure holding the crozier is lowered to the level of the right hand of the figure facing him (M. 169). The drawing had been traditionally ascribed to Raphael, until it was rightly identified as above by Mr. Berenson of Florence.

This certain and dateable drawing by Timoteo Viti, together with the last preceding (92), give the best standard whereby to judge of his work as a draughtsman, and test the truth of the theory which would transfer him several important drawings usually given to Raphael, among which are the two following:—

TIMOTEO VITI OR RAPHAEL.

94. Portrait of a young woman.

Black chalk.

From the Ottley, Lawrence, Woodburn, King of Holland, and Wellesley collections.

Another study of the same model, in much the same dress and pose, but executed in silver-point, is preserved under the name of Raphael in the Wicar Museum at Lille (M. 175).

95. Study from life for a female Saint.

Black chalk.

From the Ottley, Lawrence, King of Holland, and Wellesley collections.

(M. 174).

These two drawings have always been attributed to Raphael, and called, very idly, "portraits of Raphael's Sister." Taken together with Nos. 92 and 99, and with the repetition of No. 94 at Lille, they raise questions very difficult of solution as to the exact relations and mutual influence of that master and Timoteo Viti. The late Senatore Morelli claimed them both for Timoteo Viti, on the grounds of their resemblance in type of features, mode of handling and shading, and certain particulars of form and accent, especially the modelling of the mouth and treatment of the eyes and eyelids, with the known work of that master. In the case of No. 94, as compared with Nos. 92 and 93, these resemblances are certainly very striking: in the case of No. 95 the same resemblances exist again, but the tendency to rigidity and the use of the straight line, common to nos. 92, 93, and 94, seems to be replaced by a more flowing and graceful

touch, while the eye-shaped folds of the drapery are characteristic of Umbrian rather than Bolognese tradition. On the whole, the attribution to Timoteo Viti seems the more probable in both cases.

VARIOUSLY ASCRIBED TO TIMOTEO VITI, RAPHAEL, OR SODOMA.

96. Portrait, said to be that of Timoteo Viti.

“Pastel,” i.e. a mixture of black chalk and coloured crayons, touched with distemper wash. From the Antaldi, Lawrence, and Woodburn collections.

Very fine and celebrated work: one of the earliest examples of the method known as “pastel,” or a combination of black and coloured chalks. It was seen the year 1673 in possession of the heirs of Timoteo Viti at Pesaro by Domenico Maria Corsi, and by him described as the portrait in pastels of that painter by himself (see Archivio Storico dell’ Arte, vol. iv., p. 427). Afterwards, when the collection of the same heirs (the Antaldi family) came to England, the drawing was re-christened by the dealer Woodburn as the portrait of Timoteo by Raphael, and as such was acquired for the Museum at the Woodburn sale. A slight chalk sketch by the hand of Timoteo, formerly also in the Antaldi collection, and now in that of the heirs of Sir Thomas Phillips at Leamington, repeats the likeness of the same sitter in the same dress and pose, and is so far a confirmation of the old title and attribution of the work: though it can hardly be said to be marked by any of the specific characters of Timoteo’s ordinary style.

RAPHAEL (RAFFAELLO SANTI).

Painter; the most famous, graceful, and versatile of the Italian Renaissance: Umbrian, Florentine, and Roman Schools: b. 1483, d. 1520: pupil of and assistant of Perugino: in early years much influenced in turns by Timoteo Viti, Perugino, Pinturicchio, Leonardo da Vinci, Fra Bartolommeo, and afterwards at Rome by Michelangelo: worked at Perugia, Urbino, Florence, and Rome.

97. Study for the head and hands of an angel in the picture of the Coronation of the Virgin (1502).

Silver-point on (grey) prepared paper.
From the Payne-Knight collection.

A beautiful and typical example of Raphael’s youthful work at its best. The picture is now at the Vatican (B.M.).

98. Study for the head of St. James the Greater in the picture of the Coronation of the Virgin (1502).

Black chalk.
From the Ottley, Lawrence, Woodburn, and King of Holland collections.

Very important work of the same time and for the same picture; enlarged and modified in reverse from a study by one of Raphael’s Perugian masters, probably Pinturicchio, of which several versions exist, in the Venice sketch-book, in the Uffizi at Florence, &c. (M. 172).

99. Study for the head of a Madonna.

Silver-point on (cream-coloured) prepared paper.
From the Ottley, Lawrence, Woodburn, and King of Holland collections.

This beautiful drawing should be carefully studied in connection with Nos. 92, 94, and 95. The type and model are obviously the same: but treated with grace of pose, a charm of sentiment and touch, which seem to assert the hand of Raphael himself, working from the same sitter and at the same time (presumably that of his visit to Urbino in 1504) as Timoteo. The same type and sentiment recur in several of his Madonnas of that and the next following years (M. 173).

ATTRIBUTED TO RAPHAEL.

100. Study of a male head.

Black chalk.

From the Holditch, Lawrence, and King of Holland collections.

There is much in this fine animated head that closely resembles the early manner of Raphael: especially the treatment of the hair: yet it does not quite bear his stamp, and is more probably the work of a subordinate Florentine artist under his influence; perhaps Ridolfo Ghirlandaio (M. 181).

RAPHAEL (RAFFAELLO SANTI).

101. Sheet of Studies for a group of the Virgin and Child.

Pen-and-ink.

From the Cracherode collection.

Very characteristic work of Raphael's Florentine period: about 1505-7. The composition sketched above to the left is nearly that of the *Madonna di Casa Tempì* in reverse: in those below we see the artist feeling his way towards that of the *Bridgewater Madonna* (B.M.).

102. Sheet of Studies for an Infant Christ.

Silver-point on (pink) prepared paper.

From the Payne-Knight collection.

A charming sheet of studies of childish action, in Raphael's most delicate manner of silver-point drawing: preparatory to the composition of the *Bridgewater Madonna* (B.M.).

103. Study from the colossal statue of David by Michelangelo.

Pen and bistre.

From the Payne-Knight collection.

The celebrated statue is drawn nearly from behind; so that the left arm and lower part of the left leg are invisible (B.M.).

104. Study from the colossal statue of David by Michelangelo.

Pen and bistre.

From the Payne-Knight collection.

Another study of action, more freely adapted from the same original. The two are interesting and characteristic examples of Raphael's Florentine time. On the back of this sheet is a fine life study of a man looking down (B.M.).

105. Study for a group of the Holy Women and Apostles weeping over the body of Christ.

Pen and bistre.

From the Mead, Barnard, and Bale collections.

In the qualities of line, composition, and sentiment, one of the most beautiful of all Raphael's drawings. Engraved by Marcantonio (Bartsch 37). The group was designed for the right hand part of the famous picture of the *Entombment*, commissioned by Atalanta Baglioni and now in the Borghese gallery; but this part of the composition was transformed before the picture was painted: see below, No. 106 (M. Add. 14).

106. Study for the picture of the Entombment, in the Borghese Gallery.

Pen and bistre, over a nearly effaced first sketch in grey chalk.

From the Crozat, Lagoy, Dimsdale, Lawrence, King of Holland, and Chambers Hall collections.

One of the best of several preliminary studies for the entire composition of this picture, which were prepared by Raphael and his pupils, and are preserved at Oxford, Paris, Florence, Venice, &c. The character of the

pen-work, drawing of the hands, &c., seem hardly that of Raphael himself, but rather that of a skilful pupil working over his sketch (B.M.).

The last two drawings are characteristic of the close of Raphael's Florentine period (1506-7); the remainder belong to the period of his life and labours at Rome (1508-20): and first:—

107. Study for figures in the fresco of the 'Disputa' at Rome; with the draft of a sonnet.

Pen-and-ink.

From the Lely, Ottley, and Cracherode collection.

The fresco of Theology, known as the 'Disputa' in the Stanza della Segnatura in the Vatican, was completed in 1509. In this sheet we have three slight studies for figures in the design, with a careful study of a foreshortened foot: and to the right of the sheet, the draft of the sonnet, written in a somewhat illiterate and not too intelligible style, as follows:—

"Un pensier dolce erimenbrase
di quello asalto ma piu gravo el danno
del partir chio restai como quei cano
I mar perso la stella sel ver odo
Or lingua di parlar disogli el nodo
adir di questo inusitato ingano
cha mor mi fece p mio pravo afanno
ma lui pur ne ringratio se lei ne lodo
lora sesta era che locase un sole
aveva fatto elaltro surse inlocho
ati piu da far fati che parole
maio restai puy vinto a mio gran focho
che mi tormenta che dove lon sole
disiar di parlar piu riman fiocio."

(B.M.)

108. Classical design: the Toilet of Venus.

Pen and bistre.

From the Reveley collection.

In beauty of composition, and rhythmical charm of line and touch, this is perhaps the finest of all Raphael's drawings of a classical motive. It belongs probably to his earlier Roman time, about 1510-12. The exact meaning of the design it is difficult to guess: with (apparently) Venus lying on a couch and looking in a mirror, a Satyr at the head of the couch, another goddess or nymph standing towards its foot leaning on a tall jar and dropping flowers into a basket, and half-a-dozen attendant Cupids (M. 191).

109. Group of three nude men standing.

Pen and bistre.

From the Richardson, Reynolds, and Mackintosh collections.

Very characteristic and spirited work, probably from the life, of about 1512-14. The study does not appear to have been used in its present form in any of Raphael's completed compositions at the Vatican or elsewhere (M. 189).

AFTER RAPHAEL (RAFFAELLO SANTI).

110. Group of three nude men standing.

Pen and bistre.

From the Payne-Knight collection.

A slightly reduced copy of the preceding drawing by a contemporary hand. One of several instances in which Mr. Malcolm's collection contains the original, and that of the Museum the copy, of the same drawing, or vice

versed. These two numbers should be carefully studied by any one wishing to learn the difference between Raphael's own work and that of his pupils and imitators (B.M.).

RAPHAEL (RAFFAELLO SANTI).

111. Study of the figure of a man seated straddling on a cloud.

Pen and bistre.

From the Richardson, West, and Payne-Knight collections.

Very powerful work of Raphael's later Roman time, after 1515 (B.M.).

112. Hercules and the Centaur Nessus.

Silver point.

From the Zoumer, Richardson, and Bouvierie collections.

Rapid but very spirited work of Raphael's Roman time, somewhat later than the preceding. Probably for a series of the Labours of Hercules; another drawing in the same manner being at Windsor (M. 192).

Among the Florentine artists of the crowning generation, both Fra Bartolommeo and Michelangelo were senior in age to Raphael; and their work was among the influences that helped to form him: but he has been placed before them in the present exhibition in order to bring him into immediate connection with his earliest Umbrian teachers. To them we now come, and first to Fra Bartolommeo. This artist had two distinct and contrasted manners in drawing and sketching, one delicate and minute, in a method of pen hatching not unlike that practised in the school of Perugino, the other very broad and free, in black chalk and charcoal, with a strong feeling for the composition of masses in light and shade. Both are well represented in the following numbers, the Malcolm collection being especially rich in the work of this master.

FRA BARTOLOMMEO (BARTOLOMMEO DELLA PORTA).

Painter: Florentine school: b. 1475, d. 1517: pupil of Cosimo Rosselli, afterwards influenced by Leonardo da Vinci: worked chiefly at Florence, also at Lucca, Venice, and Rome.

113. Study for a group of the Virgin and Child with angels.

Pen and bistre.

From the Lord Spencer and Aylesford collections.

(B.M.)

114. Study for a group of the Virgin and Child with the infant St. John and an angel.

Pen and bistre.

From the Reynolds and Payne-Knight collections.

(B.M.)

115. Study for a group of the Virgin and Child with St. John and angels.

Pen and bistre: somewhat rubbed and injured.

From the Payne-Knight collection.

(B.M.)

116. Two studies of draped figures, one blowing a trumpet, the other standing with outspread arms.

Pen and bistre.

From the Rogers, Ottley, and Lawrence collections.

(M. 84.)

117. Design for an altar-piece of the Virgin and Child enthroned with Saints.

Black chalk, slightly touched with white.
From the Cracherode collection.

The drawing is squared for enlarging. It is in the finest middle or later style of the artist. No picture executed from it is known to exist (B.M.).

118. Design of a mystical composition, probably for the front of a Tabernacle.

Black chalk touched with white.
From the Lawrence collection.

An interesting and beautiful sketch of an unusual subject: in the centre four child angels supporting a glory in which appears the figure (half effaced) of Christ: above, the figure of God the Father, with two angels playing instruments of music: the whole surmounting a pedestal supported by two more child angels, and on either side two male saints with books. Probably, as Sir C. Robinson suggests, designed to decorate the front of a tabernacle or receptacle for the Host. In the middle a part of the design has been cut out and a new piece inserted. The saints, &c., below, are in the artist's finest manner: the hand of an assistant seems discernible above, especially in the playing angels (M. 100).

119. Sketch for the picture of Christ risen from the tomb, now in the Pitti Palace, Florence.

Black chalk.
From the Lawrence collection.
(M. 92.)

120. Sketch for the picture of Christ risen from the tomb, now in the Pitti Palace, Florence.

Black chalk.
From the Lawrence collection.

These two sketches throw an interesting light on the progress of the artist's design for this famous picture (originally painted for Salvator Billi and placed in the church of the Nunziata). In No. 119 the Saviour is shown seated, in No. 120 standing; in both the tomb is surrounded by child angels: in the picture as carried out he stands, with the right arm raised in the same gesture as in the drawings; but the tomb is surrounded by the four Evangelists instead of angels (M. 91).

121. Study for a Presentation in the Temple.

Black chalk.
From the Wellesley collection.

This fine study is probably a first thought for the picture of the Presentation of Christ in the Temple, now in the Imperial Gallery at Vienna (M. 94).

122. Study for the kneeling Magdalen.

Black chalk.
From the Lord Spencer and Lawrence collections.
(M. 97.)

123. Study for a group of the Holy Family with the infant St. John.

Black chalk on (pink) prepared paper.
(M. 87.)

124. Study for (or from) the picture of Our Lady of Mercy in the Church of S. Romano, at Lucca.

Black chalk.
From the Lawrence collection.

Very fine and important, agreeing in all particulars with the picture (the artist's most celebrated master-piece, now in the public gallery at Lucca)

as actually carried out. Finished drawings thus completely corresponding with pictures as executed are very seldom original: and this may be the work of some skilful pupil or assistant: possibly Fra Paolino. On the other hand, the fact that the drawing is squared for enlargement shows that a picture was meant to be painted from it: perhaps a copy to be executed at a distance from the original (M. 98).

125. Cartoon for the figure of a child-angel.

Black chalk and charcoal.

Fine original work in the best later manner of the artist (B.M.).

MICHELANGELO (MICHELANGELO BUONARROTI).

Sculptor, painter, architect, and poet: b. 1475, d. 1564: the last and most powerful of the great Florentine artists of the Renaissance: worked chiefly at Florence, Bologna, and Rome.

126. Study for figure of a bather surprised, in the cartoon of the Battle of Pisa.

Pen and bistre, touched with white.

Presented by H. Vaughan, Esq. Formerly in the Lawrence collection.

A drawing of Michelangelo's early time (1504) and finest manner. The trunk has been re-worked and lights added in white. The figure is reproduced in Marcantonio's well-known engraving of a portion of the lost cartoon (B.M.).

127. Study for the Prophet Isaiah in the fresco of the Sistine Chapel.

Pen and bistre.

Presented by H. Vaughan, Esq.

In the fresco as executed the attitude of the figure is greatly changed. This magnificent drawing suffers somewhat in effect from the corrosion of the paper and from the addition, on the back of the sheet, of an architectural drawing by a later hand, the lines of which show through (B.M.).

128. Study for a head and hand, apparently for the Adam in the fresco of the Sistine Chapel.

Black chalk, partly re-touched with pen and bistre.

From the Lempereur, Constantine, Dimsdale, and Lawrence collections.

Rapid work: the pose and outline of the face corrected by re-touches in pen-and-ink. Extremely interesting as showing apparently the first thoughts for one of Michelangelo's noblest creations (1507). In the design as carried out the head of Adam is turned the other way, and the hand differently placed. On the back of the sheet is a standing figure of a prophet, carefully finished and shaded with the pen (M. 61).

129. Studies for the figure of Haman in the fresco of the Sistine Chapel.

Red chalk.

From the Buonarroti, Wicar, and Lawrence collections.

Very fine example of Michelangelo's most careful manner of modelling in red chalk. An almost identical drawing is in the Royal collection at Windsor (M. 60).

130. Study for a composition of the Virgin, with the Infant Christ and St. John.

Black chalk.

From the Lawrence and Woodburn collections.

One of the most beautiful extant examples of the combined strength and tenderness of the artist's manner in compositions of this class (about 1520-25) (B.M.).

131. Study from the nude, for a composition of the Virgin and Child.

Black chalk.

From the P. J. Mariette, Lagay, and Payne-Knight collections.

Perhaps a first study for the incomplete group of the Virgin and Child for the Medici chapel in the church of S. Lorenzo at Florence (1521) (B.M.).

132. Study for a figure of Christ in a composition of the Resurrection.

Black chalk.

From the Buonarroti, Wicar, and Lawrence collections.

Very beautiful and highly finished work in Michelangelo's manner of about 1520-25, with a beginning of over-anxious research and mannerism in the action. Several other drawings for the same motive are extant (M. 64).

133. Study for a composition of the Resurrection of Christ.

Black chalk.

From the Buonarroti, Wicar, and Woodburn collections.

A different and finer conception of the ascending figure than the preceding, but with an extreme of mannerism in the startled attitudes of some of the soldiers. Several other drawings for this composition are extant, in the Louvre, at Windsor, &c. Marcello Venusti is said to have painted a picture from the design (B.M.).

134. Sketch for a composition of the Crucifixion.

Red chalk.

From the Buonarroti, Wicar, Lawrence, and Woodburn collections.

Fine and very characteristic work of Michelangelo's later period.

135. The Fall of Phaethon: with a MS. note addressed to Tommaso Cavalieri.

Black chalk.

From the Crozat, Mariette, Lagoy, Ducasdale, Lawrence and Galichon collections.

The inscription at the foot of the drawing runs:—"Co' jomao se questo, scizzo non piace ditelo a urbino chio abbi tempo daverne un altro [?] domani dissera vi promessi se vi piace e vogliate chio lo finisce." Another version of the design, in which the proportions and some details of the composition are changed, and the whole more highly finished, is in the Royal Library at Windsor, and is known by the engravings of Beatrizet and others (M. 79).

136. Sketch for a composition of the Crucifixion.

Black chalk touched with white.

From the Buonarroti, Wicar, Lawrence, and King of Holland collections.

One of a number of preliminary or trial sketches preserved in various museums for a subject undertaken by the artist for his friend Vittoria Colonna. Technically very interesting, by reason of its combination of body-colour wash with black chalk shading, and of the changes of intention perceptible in the height and arrangement of the figures of the Virgin and St. John (M. 72).

137. Sketch for a composition of the Crucifixion.

Black chalk.

From the Buonarroti, Wicar, and Lawrence collections.

A sketch of the same period and feeling, but differently treated: note the touching action of the Virgin, with her cheek laid against the Saviour's thigh (M. 73).

138. Sketch for a composition of the Virgin and Child.

Black chalk.

From the Buonarroti collection.

Work marked by some of the uncertainty of touch characteristic of the artist's later time (B.M.).

139. Sketch for a composition of the Annunciation.

Black chalk.

From the Buonarroti, Wicar, and Lawrence collections.

Work of nearly the same date and quality. If, as seems possible, the subject is really an Annunciation to the Virgin, the composition is an unusual one, and seems to contain reminiscences of the artist's designs of prophets inspired by wingless genii, done forty years earlier for the Sistine Chapel (M. 78).

MICHELANGELO BUONARROTI (IMITATION OF).**140. Study from the nude, in an attitude resembling that of St. Paul struck down in the fresco of the Cappella Paolina.**

Pen and bistre.

From the Lanckrinck and Mackintosh collections.

One of a group of clever imitations, several of which are scattered among public and private collections. At the period when Michelangelo executed the frescoes of the Pauline Chapel, he was no longer accustomed to sketch with the pen in his early bold, powerful, and sweeping manner which the forger of these drawings has tried to imitate: nor did he at any time combine pen work with rubbed chalk in the manner here attempted. See also the faulty drawing of the feet and failure of character in the sketch of the head. The inscription, relating to a recipe for tempera painting, is forged like the rest (M. 77).

MICHELANGELO (MICHELANGELO BUONARROTI).**141. Cartoon for a composition of the Holy Family and Evangelists.**

Charcoal on brown paper.

From the Lucien Bonaparte, Lawrence, and Woodburn collections.

This darkened and injured cartoon, with figures above the size of life, is said to have been formerly in the possession of the "Valente" family. It was purchased by Lucien Bonaparte, Prince of Canino, and brought to England, along with the rest of his collection, by Mr. Buchanan (see W. Buchanan, *Memoirs of Painting*, pp. 267, 284). A picture painted from it by the hand of a somewhat feeble scholar is still in the Casa Buonarroti at Florence (figured *Etruria Pittrice*, vol. i., plate 34). The cartoon in its present state is difficult properly to examine, but bears every sign of being an original work of Michelangelo's old age, and is therefore of considerable importance to the student of his art. Portions, e.g., the Virgin's head, show evident signs of re-work, but others, as the whole of the standing figure on the left (probably St. John the Evangelist), and the infants Christ and St. John, are too fine for any but the master's own hand. Compare also the extremely characteristic action and drawing of the Virgin's right hand and wrist with those in no. 130 above. Neither has the work the appearance of having been mechanically enlarged from a smaller drawing, but has evidently been designed and drawn direct upon the paper on its present scale; see the various *pimenti* or changes of purpose in the course of execution, as in the position of the Virgin's foot, &c. The action and composition are unusual, especially the gesture of the Virgin in seeming to put back Joseph with her left arm. She may be meant, however, only to be calling his attention to the utterances of the young man who holds forth with outstretched hand at her other side. This seems certainly to be St. John the Evangelist, and the other personages, whose heads are indicated in the upper background, would then be the other evangelists. In the picture at Florence these personages become much more distinct: the head of St. Anne is introduced between those of the Virgin and St. John, and the infant Baptist is further identified by the attribute of a small cross in his right hand (M. 81).

The next group of drawings takes us back to an earlier period in the career of Michelangelo, viz., that when he is said to have furnished sketches and studies, and certainly furnished inspiration and example, to the Venetian Sebastian del Piombo, who, having migrated to Rome at the time when the rivalry between the reputations of Raphael and Michelangelo was at its hottest, attached himself, after a certain period of wavering, definitively to the following of the latter. Several of the drawings in this group are for known compositions executed by Sebastian del Piombo; among these some have always been regarded as sketches supplied to him by Michelangelo. The traditional attributions are here preserved, though it is possible that the name of Michelangelo has been sometimes needlessly given to sketches which are really by Sebastian himself.

142. Sketch for a composition of the Scourging of Christ.

Red chalk.

From the Buonarroti, Wicar, and King of Holland collections.

Obviously a study for the fresco executed by Sebastian del Piombo for Pier Francesco Borgherini in the church of S. Pietro Montorio at Rome. The drawing has the characteristic accent or the energy of Michelangelo, and is probably by that master rather than by Sebastian himself (M.).

143. Study for the figure of Lazarus in the picture by Sebastian del Piombo now in the National Gallery.

Red chalk.

From the Buonarroti, Wicar, Lawrence, King of Holland, and Woodburn collections. (B.M.).

144. Study for the figure of Lazarus in the picture by Sebastian del Piombo now in the National Gallery.

Red chalk.

From the Buonarroti, Wicar, Lawrence, King of Holland, and Woodburn collections.

Of the above two well-known studies, no. 143 is the finer both in energy of expression and finish of modelling; no. 144 is comparatively loose in treatment; the former is certainly by Michelangelo; the latter, especially by comparison with no. 145, may rather be by Sebastian himself (B.M.).

FRA SEBASTIANO DEL PIOMBO (SEBASTIANO LUCIANI).

Painter: Venetian and Roman Schools: b. about 1485, d. 1547: pupil¹ of Giovanni Bellini; influenced by Giorgione: and after his removal to Rome about 1510 by Raphael and Michelangelo: worked at Venice and Rome.

145. Study for the figure of a Roman soldier.

Red chalk.

From the Reynolds and Mayer collections.

(M. 367).

146. Study for the principal figure in a composition of the Scourging of Christ.

Black chalk.

From the Lawrence and King of Holland collections.

Study for the fresco of S. Pietro in Montorio (M. 366).

The next twelve numbers, 147–159, illustrate the influence of the crowning masters of the Florentine and Umbrian Schools, Michelangelo and Raphael, exercised from Rome as a centre upon a few of their more or less immediate followers in the first half of the sixteenth century. First come two direct imitators of Michelangelo, viz., Daniele da Volterra and Baccio Bandinelli.

DANIELE RICCIARELLI DA VOLTERRA.

Painter and sculptor: Roman School: b. 1509, d. 1566: pupil, first of Sodoma and B. Peruzzi at Siena, next of Pierino del Vaga at Rome: then imitator and friendly assistant of Michelangelo: worked chiefly at Rome and Florence.

147. Study for a figure in the picture of the Descent from the Cross in the church of Sta Trinità del Monte at Rome.

Red chalk.

(M. 131).

BACCIO BANDINELLI.

Sculptor and draughtsman: b. 1493, d. 1560: imitator of Michelangelo: worked at Florence and Rome, chiefly in the service of the Medici.

148. Study for the figure of a Prophet.

Pen and bistre.

From the Mead, Barnard, and Lawrence collections.

(M. 114).

149. The Drunkenness of Noah.

Pen and bistre.

From the Lely and Lawrence collections.

(M. 112).

150. Design for an allegorical composition: perhaps of Pestilence.

Pen and bistre.

From the Zanetti, Dimsdale, Lagoy, and Lawrence collections.

The bold and capable but highly-mannered draughtsmanship of Bandinelli, entirely founded on the style of Michelangelo in the pen studies of his Florentine and early Roman time, is as well illustrated as possible in the above three examples.

BALDASSARE PERUZZI.

Painter and architect: Sienese and Roman Schools: b. 1481, d. 1537: pupil of Bazzi and Pinturicchio, afterwards influenced by Raphael and Michelangelo: worked at Siena and Rome.

151. Part of a design for a triumph of Bacchus.

Pen and bistre with bistre wash.

From the Lawrence collection.

(M. 145).

Very fine and characteristic work of the master's best time.

BALDASSARE PERUZZI (ATTRIBUTED TO).

152. St. Helena discovering the cross.

Pen and bistre with bistre wash.

From the J. Barnard collection.

(M. 154).

A large and important drawing, in which the background and architecture are much in the manner of Baldassare, but the figures and drapery heavy and inelegant: if really by the master, it must belong to his latest time.

153. Design for an architectural monument.

Silver-point heightened with white, on (green) prepared paper.

From the Lord Somers, Reynolds, Lawrence, and Woodburn collections.

(B.M.).

DOMENICO BECCAFUMI.

Painter, sculptor, and designer for wood-engraving and mosaic: Sienese School: b. 1486, d. 1551: pupil first of Capanna, formed afterwards on study of Raphael and Michelangelo at Rome: worked chiefly at Siena, also at Genoa.

154. (a) Sketch for the figure of a Prophet.
(b) View of the city of Siena.

Pen and bistre.
From the De Fries collection.

The second of the above sketches, signed with the nickname of the artist, *Mecarino da Siena*, is of particular interest as showing the aspect of the city while its towers still stood intact.

GIULIO PIPPI (GIULIO ROMANO).

Painter: Roman School: b. 1492, d. 1546: pupil and chief assistant of Raphael: worked at Rome and Mantua.

155. Study for an allegorical figure: probably of Tempest.
Pen and bistre with bistre wash.
From the Earl of Shrewsbury's collection.
(M. 203).

156. Jupiter nurtured by Amalthea.

Pen and bistre with bistre wash.
From the De la Noue and Jabach collections.
(B.M.).

Both the above are genuine and fine examples of a master to whom many drawings are falsely attributed: the latter is probably a first design of the picture of the same subject now in the National Gallery: in which, however, the composition has been considerably altered.

FRANCESCO PRIMATICCIO.

Painter and decorator: Schools of Bologna, Rome, and Fontainebleau: b. 1490, d. 1570: pupil of Innocenzo da Imola and Bagnacavallo: worked at Bologna, Mantua, and Fontainebleau, where he carried out vast pictorial and other decorations for Francis I. and Henri II., partly in conjunction with Il Rosso and Niccolò dell' Abate.

157. Study for a mythological composition: perhaps Thetis bearing the arms of Achilles.
Red chalk touched with white.
From the Mariette, Udney, and Lawrence collections.
(M. 236).

GIORGIO VASARI.

Painter, architect, and author: Florentine and Roman Schools: b. 1511, d. 1574: pupil of Michelangelo and Andrea del Sarto at Florence: afterwards a mannered imitator of Michelangelo and Raphael: worked chiefly at Florence, Rome, and Arezzo.

159. Study for the composition of an altar-piece: the Virgin and Child with the infant St. John, Tobias and St. Jerome in adoration.

Pen and bistre wash, heightened with white on greenish paper.
From the Lawrence collection.

Next comes a group of sketches and studies by and attributed to Correggio. There is no master to whom a larger number of drawings are traditionally ascribed in public and private collections: and there is hardly any by whom authentic drawings are more rarely to be found. The attraction of his work and name caused all manner of copies, school drawings, and imitations to be gathered on him from a very early date. The relatively few that can be assigned to him with any certainty on critical grounds fall into two main groups, viz., first thoughts for compositions roughly blotted in with bistre,—or bistre, umber, and white,—with a single eye to the arrangement of masses of light and shade; and studies of action and gesture, drawn in red chalk, slightly for the most part, but with exquisite feeling alike for form, modelling, and the use of the material. Of the more finished red-chalk drawings corresponding to individual figures or groups in the artist's well-known decorative works at Parma, by far the larger part must be recognised as copies done by some of the very numerous students who frequented that scene of his labours as a school of painting and design from his own day to that of the Carracci.

CORREGGIO (ANTONIO ALLEGRI).

Painter of devotional and mythological subjects: b. about 1494, d. 1534: pupil of Bartolotti at Correggio: influenced by the School of Ferrara: worked at Correggio and Parma.

160. **Study for the picture of the Adoration of the Shepherds, known as the Notte, now in the Dresden Gallery.**

Bistre wash heightened with white oil-colour.
From the Lanckrink, Lely, Lord Spencer, Richardson, and Lawrence collections.

No drawing of Correggio's has a more complete pedigree, or a better claim to be regarded as genuine, than this tentative 'blot' study for the arrangement and chiaroscuro of the famous picture at Dresden (commissioned by the Pratonero family in 1522, and set up in 1530 in their chapel in the church of San Prospero at Reggio d'Emilia) (B.M.).

SCHOOL OF CORREGGIO.

161. **Study for a decorative composition: with St. John standing on a pedestal, and many figures of angels and amorini.**

Pen and bistre wash heightened with white oil-colour.

The general scheme and character of this composition, with its hovering child-angels, and others of larger growth straddling foreshortened upon the clouds, as well as the choice of material for its execution, reveal the manifest influence of Correggio; but the elongated proportions of the figures, and in some places the extravagances and infirmities of draughtsmanship, betray a hand both later and far weaker than his own (M. 291).

CORREGGIO (ANTONIO ALLEGRI) (ATTRIBUTED TO).

162. **Sheet of studies for the decoration of a spandril.**

Pen and bistre with bistre wash.
From the Reynolds collection.

163. **Sheet of studies for the decoration of a spandril.**

Pen and bistre.
From the Lempereur collection.

These two sheets, of rough first thoughts for the decoration of spandrels (analogous, though not identical, in design with some of those executed by Correggio) seem at first sight not far removed in style and feeling

for mass and chiaroscuro from no. 160: but their disregard for form, and a degree of coarseness as well as uncertainty of touch, make it impossible to accept them as true works of the master (M. 287, 288).

CORREGGIO (ANTONIO ALLEGRI).

164. Study for a mythological subject.

Red chalk heightened with white.
From the Lely, Reynolds, and Hawkins collections.
(M. 298).

165. Sketch for a composition of the Virgin and Child.

Red chalk touched with white.
From the Denon and Lawrence collections.
(B.M.).

Fine original work: to all appearance a first thought for the fresco known as the Vergine della Scala, now in the picture gallery at Parma.

166. Sketch for the figure of a female saint in prayer.

Red chalk.
From the Lely, Richardson, Lawrence, and King of Holland collections.
(M. 294).

167. (a) Sketch for the figure of a female saint in prayer.

(b) Sketch for a Holy Family.
(c) Study of a draped male figure.

Red chalk.
From the Lely collection.

(B.M.).

The examples of red chalk sketching shown on the preceding four mounts are all marked (with the exception of no. 167 (b)) by the fine feeling and suggestiveness characteristic of Correggio himself, as well as by several of his peculiar marked mannerisms, such as the mode of indicating the eyes by the shadow of the eye-sockets only, placed very wide apart.

The following numbers, 168–171, must on the other hand be taken as the work of scholars and imitators.

SCHOOL OF CORREGGIO.

168. Boy playing the violin: study from one of the angels in the cupola of the Cathedral at Parma.

Red chalk.
From the Lawrence collection.
(M. 283).

169. Sketch for a figure of the Virgin among clouds, resembling one in the cupola of the Cathedral at Parma.

Red chalk heightened with white.
From the Richardson, Hudson, Reynolds, Lawrence, and King of Holland collections.
(M. 280).

170. (a) Classical figures for a frieze.

(b) Classical figures for a frieze.
(c) A Sacrifice, and above a classic frieze.

Red chalk.
From the Lempereur (a) and Richardson, Reynolds, and Lawrence collections (b, c).

(M. 300, 301).

These three charming small designs, especially no. 170 (b), are closely approaching the manner of Correggio himself.

171. Life study of the figure of a man bound: for a Scourging of Christ.

Red chalk.
From the Lawrence collection.

This curious study for a scourging of Christ (or possibly a St. Sebastian) is hard to place. In feeling and use of the material it is evidently derived from Correggio: but the distorted drawing of the figure seems removed alike from the manner of Correggio himself and from that of his imitators of the school of Bologna (M. 295).

From Correggio and his scholars we pass to the mature and later Venetian schools of the sixteenth century (about 1510-1580). The great master and pioneer of the transition from the early to the full Renaissance at Venice, Giorgione, is absent: authentic drawings by him are indeed all but unknown. On the other hand, Titian is remarkably well represented, and so is his and Giorgione's adroit and industrious imitator, Domenico Campagnola. Other examples, doubtfully attributed to either master, are in reality most likely by outlying and unidentified artists of the school. The chief instrument of this school in sketches and studies was the pen: their methods, especially in delineating the human form, are far more generalised and less searching than those of the masters of Tuscany and Umbria. Their great skill is in the suggestion of pictorial arrangement and effect by a broad, rapid, and expressive system of pen lines: their favourite subjects, landscapes taken from the sub-Alpine scenery of the Venetian territory and animated with sacred, mythological, or pastoral figures. The great bulk of the existing drawings of this class, traditionally and in the course of commerce assigned to Titian, are in fact by his prolific imitator Campagnola: but a small number, distinguished by absence of mannerism and masterly breadth of effect, with economy and expressiveness of line, can be separated as really the work of Titian himself. The master works sometimes (as in 172, 173, 174) with a point relatively fine; sometimes (as in 178) with one broad and soft; but always with a manner, unattainable by his imitators, of rendering with the fewest strokes the action and expression of figures and animals, the configuration of landscape, and the growth and massing of foliage.

TIZIANO VECCELLI (TITIAN).

Painter, the greatest and most famous of the Venetian School: b. 1477, d. 1576: pupil of Giovanni Bellini, and probably also of Giorgione, by whom he was profoundly influenced: worked chiefly at Venice, also at Padua, Rome, and Augsburg.

172. Study of landscape, with a castle on a rock.

Pen and bistre.
From the Lely, Cosway, Lawrence, and Esdale collections.

A slight but fine example of the master's earlier manner, distinguished alike by effective and beautiful arrangement of masses, and economy and expressiveness of line (M. 385).

173. Study for a composition of St. Hubert [or St. Eustace] with the miracle of the Stag.

Pen and bistre.
From the Demon and Esdale collections.

A masterly example of about the same period as the last (M. 371).

TIZIANO VECCELLI (TITIAN) (ATTRIBUTED TO).

174. Sketch for a composition of the Holy Family.

Pen and bistre.

From the Stone and Reynolds collections.

Much less happy in composition and hastier in execution: if genuine, a work of the late time of the master (B.M.).

TIZIANO VECCELLI (TITIAN).

175. Two sketches for a composition of St. Jerome in the Wilderness.

Pen and bistre.

From the Lely collection.

Characteristic work of the master's middle manner, reproduced as typical by Morelli (B.M.).

176. Study of a tree, with mountains in the background.

Pen and bistre.

Fine example in the master's pen-work in his broadest and most sweeping manner of landscape study: a drawing of a nearly similar character is in the Louvre (B.M.).

TIZIANO VECCELLI (TITIAN) (ATTRIBUTED TO).

177. (a) Sketch for a composition of the Death of Peter Martyr.

(b) Sketch for a composition of four musicians beside a classical monument.

Bistre wash.

From the Lawrence and Esdaile (a) and Cosway collections (b).

These two rapid sketches, partly washed with the brush in bistre, seem to be by the same hand, and are not far removed from the more careless manner of Titian, though they cannot with any certainty be ascribed to him (M. 375, 369).

TIZIANO VECCELLI (TITIAN) (ATTRIBUTED TO).

178. Sketch for a composition of a goat-herd seated in a landscape.

Pen and bistre on greenish grey paper.

From the Mariette, De Fries, Lawrence and Esdaile collections.

Somewhat heavy work of the school, hardly worthy of the master (M. 383).

DOMENICO CAMPAGNOLA.

Painter, engraver, and draughtsman: b. about 1485, d. about 1540: worked chiefly at Padua, in imitation of Giorgione and Titian.

179. Landscape, with hills, towns, ships, and a group of riders.

Pen and bistre.

From the Mariette, Lawrence, De Fries, and Beckford collections.

(B.M.).

180. Landscape, in the manner of Giorgione, with two shepherds in the foreground.

Pen and bistre.

From the Mariette, De Fries, and Lawrence collections.

(M. 388).

181. Landscape, in the manner of Giorgione, with two shepherds in the foreground.

Pen and bistre.
From the Cracherode collection.

(B.M.).

The above three drawings are typical and charming examples of Campagnola's earlier manner, when he worked in close imitation of Giorgione and of the youthful Titian. The first two are authenticated by the artist's autograph signature; the last is erroneously inscribed in a later hand with the name of Titian. It will be noted that the special marks of Campagnola's style, in contradistinction from that of Titian as illustrated in nos. 172 and 173, are the lack of decorative arrangement and distinctness of parts, the covering of the ground with somewhat conventional mare's-tail shading which does not effectively express its planes and undulations, and the lack of organic growth and massing in the foliage, which seems to hang detached from the trunks and boughs to which it belongs.

DOMENICO CAMPAGNOLA (ATTRIBUTED TO).**182. Sketch for a composition of the Assumption of the Virgin : retouched in oil by Rubens.**

Pen and bistre, re-touched in oil-colour.
From the Lely collection.

This very spirited sheet, in which both the action and proportions of the Virgin differ from anything customary in the work of the Venetian school, has been attributed both to Titian and Campagnola. Parts of the design, principally the flight of angels above, have been retouched in oil, by or in the manner of Rubens; and it is not impossible that the whole work may be by a Flemish imitator of the Venetian masters rather than by a true Venetian hand (M. 381).

183. Sketch for a composition of the Nativity.

Pen and bistre.
From the Mariette, De Fries, Lawrence, and Eddale collections.
(M. 373).

184. Landscape with figures.

Pen and bistre, and bistre wash; heightened with white.
From the Lord Spencer and Eddale collections.

The use of bistre and white wash in addition to the pen-work is unusual in the Venetian school, and seems an anticipation of the manner of Claude: it may possibly be intended for reproduction in "chiaroscuro" [i.e. colour-printed] wood-engraving (B.M.).

185. Landscape with figures.

Pen and bistre.
From the Bernard, Lawrence, and Eddale collections.
(M. 384).

DOMENICO CAMPAGNOLA.**186. The Judgment of Midas.**

Pen and bistre.
From the Lawrence collection.
(M. 390).

Ascribed in an old hand on the back of the sheet to Alessandro Varotari (il Padovanino): nor is this an impossible attribution; but the types and mode of drawing are so entirely like those of Campagnola in his later manner that it seems better left among his works.

VENETIAN SCHOOL.

187. The daughter of Herodias bringing the head of John the Baptist to Herod.

Pen and bistre with light bistre wash.
From the Lawrence collection.

Very fine work in a mixed Lombardo-Venetian manner (about 1510-1520), for which no convincing attribution has yet been suggested (M. 361).

**GIOVANNI ANTONIO DA PORDENONE (DE' SACCHI OR CORTICELLO)
(ATTRIBUTED TO).**

Painter, Venetian School: b. 1483, d. 1539: worked under the influence of Giorgione and Titian, chiefly at Venice, also at Pordenone and other towns of the Friuli, Cremona, Piacenza, &c.

188. The Virgin and Child in Glory: with Saints and a female Donor.

Black chalk heightened with white.

This grand drawing, one of the finest in the series for style and expression, betrays in equal degrees the influence of Pordenone, to whom it was once ascribed, and of Raphael: the composition being partly borrowed from the *Madonna di Foligno* of the latter master (M. 348). The names of Girolamo da Treviso and Giulio Campi of Cremona have both been suggested for its authorship: the former perhaps with the greater probability.

GIACOMO DA PONTE (BASSANO).

Painter, Venetian School: b. 1510, d. 1592: pupil of his father Francesco da Ponte, afterwards influenced by Titian and the Bonifazi: worked chiefly at Venice.

189. Sketch for a composition of the Adoration of the Shepherds.

Black chalk.
From the Richardson, Pond, Price, Barnard and West collections.
(M. 409).

190. Design for an altar-piece: the Adoration of the Shepherds.

Black chalk.
From the Payne-Knight collection.

The two last numbers are good examples of the method of charcoal drawing which prevailed in the school of Bassano: the former very characteristic alike by subject and treatment (B.M.).

PAOLO CALIARI (VERONESE).

Painter, chiefly of devotional and mythological scenes, pomps, ceremonies, and allegories: Veronese and Venetian Schools: b. 1528, d. 1588: pupil first of Antonio Badile at Verona: worked from 1555 chiefly at Venice; also at Mantua, Vicenza, Padua, &c.

191. The Repose in Egypt.

Modelled in white with slight pen outline on (drab) prepared paper.
From the Lely, Lawrence and Woodburn collections.
(B.M.).

192. Holy Family with the Infant St. John.

Pen outlines and bistre wash on (bluish) prepared paper.
(M. 399).

193. St. Sebastian pleading before Diocletian.

Pen outlines and bistre wash on bluish grey paper.
From the Woodburn collection.

(B.M.).

194. Diana and Calisto.

Pen and bistre and bistre wash heightened with white on greenish grey paper.
From the Lely, Reynolds and Payne-Knight collections.

(B.M.).

The original drawings of Veronese are not easy to distinguish from the work of his pupils and imitators. The four above named are all near his manner; the first is the best, and seems by its precision of touch and execution to belong to his early time; the second is probably school work; the third apparently copied by a later hand from one of his pictures; while the fourth by its style and form approaches the manner of the younger Palma.

JACOPO ROBUSTI (TINTORETTO).

Painter: Venetian School: b. 1519, d. 1594: pupil of Titian, greatly influenced also by Michelangelo: worked at Venice.

195. Sketch for a composition of Christ descending into Hell.

Drawn with the brush in bistre.
From the Mariette, De Fries, and Dyce collections.

Very vigorous and characteristic work, alike original in invention and daring in handling (M. 403).

JACOPO ROBUSTI (TINTORETTO) (ATTRIBUTED TO).**196. Study for a figure of a rower.**

Charcoal on greenish paper.

(B.M.).

On centre screen.

After the Venetians follow a few examples of the school which flourished at Bologna at the close of the sixteenth century and beginning of the seventeenth, and of which the chief masters were the Carracci, Guido, Guercino, and Albano. Their methods in drawing were as eclectic as in painting. In landscape they imitated the pen-work of the Venetians; in figure-drawing they worked commonly either in red chalk, in a manner borrowed from Correggio and his school; or in pen and bistre; or else modelled boldly in chiaroscuro with a liquid brush full of sepia.

ANNIBALE CARRACCI.

Painter and etcher: Bolognese School: b. 1560, d. 1609: pupil of his cousin Ludovico Carracci; formed himself afterwards on the study both of the Venetian and Roman Schools: worked chiefly at Bologna and Rome.

197. Sketch for a composition of the Virgin and Child in the clouds, adored by two kneeling saints.

Pen and bistre and bistre wash.
From the Lord Spencer collection.

(M. 248).

198. Sketch for a composition of Susanna and the Elders.

Pen and bistre and bistre wash.
From the Crozat collection.

An example of unusual spirit and feeling (M. 251).

199. The Virgin, John the Baptist, Holy Women, and Disciples at the foot of Calvary.

Pen and indigo wash heightened with white.

From the Esdaile collection.

Academical work of a somewhat pedantic kind, of which the ascription to Annibale can hardly be regarded as certain (M. 253).

GIOVANNI FRANCESCO BARBIERI (GUERCINO).

Painter: Bolognese School: b. 1590, d. 1666: worked chiefly at his native place Cento and at Bologna: also at Rome, Piacenza, and Modena.

200. Cleopatra with the Asp.

Red chalk.

From the Bouverie collection.

(M. 269).

201. Sketch for a composition of the Rescue of a Captive.

Bistre wash.

From the Jenkins collection.

(M. 271).

202. Sketch for a composition of the Holy Family with boy Angels.

Pen and bistre wash.

From the Bouverie collection.

(M. 266).

Guercino was a tediously prolific draughtsman, by whom many hundreds, perhaps thousands, of authentic examples exist. The three here given represent the best of his skill in various manners.

GIOVANNI FRANCESCO GRIMALDI.

Painter and etcher, chiefly of landscapes: Bolognese School: b. 1606, d. 1680: trained in the academy of the Carracci: much influenced also by Titian: worked at Bologna, Rome, and Paris.

203. Landscape, with the Magdalen in penitence.

Pen and bistre.

Strictly imitative (like all the landscape studies of this school) of Titian and Campagnola. Alike in painting and drawing, Grimaldi was merely the mechanical putter in practice of a borrowed receipt (M. 275).

FRANCESCO ALBANO.

Painter of mythological and devotional subjects: Bolognese School: b. 1578, d. 1660: pupil of Denis Calvaert and of the Carracci: worked principally at Bologna, also at Florence and Rome.

204. The Death of Adonis.

Pen and bistre with bistre wash.

From the Lord Spencer collection.

An agreeable and very characteristic example of perhaps the most attractive of the Bolognese painters (M. 256).

The next five examples, concluding the Italian series, are drawn miscellaneous from the schools of Parma, Naples, and Florence.

BARTOLOMMEO SCHIDONE.

Painter: School of Modena: d. young 1615: said to have been a pupil of the Carracci: chiefly influenced by the works of Correggio: worked at Modena and Parma.

205. Sketch for a composition of the Conversion of St. Paul.

Bistre wash heightened with white oil-colour on brown paper.
From the Lawrence collection.

Schidone, a native of the same district as Correggio, and much influenced by the traditions of that master, in work of this class carries vigour both of action and chiaroscuro to an extreme, almost an extravagant, point (M. 305).

SALVATOR ROSA.

Painter, etcher, satiric poet, and musician: Neapolitan School: b. 1615, d. 1673: pupil of Paolo Greco and Fr. Francanzano: worked at Naples, Rome, and Florence: famous especially for wild landscapes and scenes of brigand life.

206. Four monks seated in contemplation under a tree.

Pen and bistre with Indian ink wash.
(M. 231).

ANDREA BOSCOLL

Painter: Florentine School: b. 1553, d. about 1606: pupil of Santo di Titi: worked chiefly at Florence, and in various other cities of Italy.

207. Serenade by moonlight.

Bistre wash.
From the Lawrence collection.
(M. 137).

Very clever and effective use of the sepia wash for rendering an outdoor moonlight effect.

CARLO DOLCI.

Painter, chiefly of devotional subjects: Florentine School: b. 1616, d. 1686: pupil of I. Vignali, worked chiefly at Florence.

208. Portrait of a man.

Black and red chalk.
From the Lord Spencer collection.
(M. 140).

209. Studies for a composition of a kneeling monk upheld by an angel.

Black and red chalk.
From the Richardson collection.
(M. 142).

This method of figure and portrait drawing, with finish and delicacy in two chalks, on grey or white paper, is peculiarly characteristic of Carlo Dolci. Other Italian artists of the generation preceding him, such as Baroccio, and in portrait drawings Ottavio and Leone Leoni, had also employed, each in his manner, the same mixture of materials, which was practically unknown to the artists of the fifteenth century and of the earlier part of the sixteenth.

FRENCH SCHOOL.

With Carlo Dolci the series of the Italian masters comes to an end. The drawings in the succeeding series, to the number of about fifty (nos. 210-258), are by artists of the French nationality. To illustrate the work of this school with anything like historical completeness has not been attempted. Neither the Italianizing masters of the early Renaissance, nor those of the later age of Louis XIV., such as Lebrun, Lesueur, or Mignard, are represented; nor yet again the brilliant minor designers, decorators, and book illustrators of the eighteenth century. The selection begins with specimens of the art of portraiture in black and red chalk, as practised at the French court by the artists of the school of the Clouets, Jean and François, during the second and third quarters of the sixteenth century, and somewhat later by Lagneau and the school of the Dumonstiers. This was a branch of French art founded not on the practice of the Italians, but rather on that of Holbein and of some contemporary Flemish masters. Its productions are extremely numerous, the practice of the chief masters having been to make a sketch of each sitter from life in the first instance, which was afterwards handed to pupils to copy and multiply for purposes of presentation. This was especially the case among the artists of the group of the Clouets, the court painters of Francis and of his sons; so that in the productions bearing the general stamp of their style, to discriminate original from school work is often scarcely possible.

FRANÇOIS CLOUET ("JANET").

Portrait painter and draughtsman: French School: b. about 1510, d. 1572: court painter to the sons of Francis I.

210. Portrait of Mary of Lorraine, mother of Mary Queen of Scots.
Black and red chalk.

Inscribed in a nearly contemporary hand, *La mère de la Royne d'Ecosse de la mesont de Guise*: i.e., Mary Queen of Scotland, daughter of Claude de Lorraine, Duke of Guise, and his wife Antoinette de Bourbon: b. 1515, d. 1560: married 1538 to James V., King of Scotland, and mother by him of the celebrated Mary Queen of Scots (B.M.).

211. Portrait of the Vicomte de Rohan.

Black and red chalk.
From the Young Ottley collection.
(M. 441).

212. Portrait of a Man unknown.

Black and red chalk.
Of the above three examples, no. 210, which is the most archaic in style, may possibly be by the hand of Jean Clouet, the father of François (assuming the inscription to be of somewhat later date than the drawing): the other two are quite in the manner of François and his school, no. 212 being of particularly fine quality (B.M.).

NICHOLAS LAGNEAU.

Portrait painter and draughtsman: French School: worked in France about 1590-1610.

213. Portrait of a Man unknown.
Black and red chalk.
From the Dinsdale and Woodburn collections.
(M. 442).

214. Portrait of a Man unknown.

Black and red chalk.

(B.M.).

Of the life and personality of Nicholas Lagneau nothing is known; but his style in portraiture is unmistakable. His favourite subjects are aged heads, with the wrinkles and creases of the skin emphasized almost to caricature, and a skilful use of black and red chalks in combination.

The style of Daniel Dumonstier, the eldest of several artists of the name who worked as court draughtsmen during the reigns of Henri IV. and Louis XIII., is unmistakable by reason of a particular mode of hatching somewhat coarsely in pink chalk, which gives a certain mottled effect to his faces. The following example of his work, as well as one of those of his son or nephew Pierre Dumonstier, derive especial interest from the signatures and dates.

DANIEL DUMONSTIER.

Portrait painter and draughtsman: French School: b. 1574, d. 1646: appointed painter in ordinary to the king 1613: worked chiefly in Paris.

215. Portrait of a Lady unknown.

Black and red chalk and colour wash.

Signed at top, *fait par D. Dumonstier ce 26 de Mai 1615* (B.M.).**PIERRE DUMONSTIER.**

Portrait painter and draughtsman: French School: b. about 1595, d. 1656: son and pupil of Daniel Dumonstier: worked at Paris, in Flanders, and at Rome.

216. Study of the hand of Artemisia Gentileschi.

Black and red chalk and colour wash.

From the Solomon collection.

Signed at top, *Faict a Rome par Pierre Du Monstier Parisien, Ce dernier de Decemb'. 1625, aprez la digne main de l'excellente et squalante Artemise gentildone Romaine.*

Artemisia Gentileschi, the lady whose hand is here depicted, was daughter of Orazio Gentileschi of Pisa, a painter who worked chiefly at Rome and also at Genoa. At the latter place he met Van Dyck, and through his instrumentality came to England, where he was employed by Charles I. and died in 1647. Artemisia was born at Rome in 1590, and studied painting under her father and Guido Reni, and also, it is said, under Domenichino. She became very famous at Rome, not only as a painter of portraits and history, but for the beauty and elegance of her person. She had numerous devoted admirers, including the painter Romanelli of Viterbo. She came with her father to England and was much feted and admired at the English Court. She however returned soon to Italy, taking up her residence at Naples, where she married one Pier Antonio Schiattesi, and was living in 1642. There are portraits of her, painted by herself, at Hampton Court and Althorp. Her principal work is the gruesome and theatrical picture of "Judith and Holofernes," at Florence (B.M.).

217. Portrait of a Man unknown.

Black and red chalk.

(B.M.).

The next thirteen numbers, 218–230, afford an excellent representation of the manner in monochrome studies of the great painter of landscape and atmosphere, Claude Lorrain. A native of French-speaking Lorraine, Claude was by domicile practically a Roman, and the greatest, though not the earliest, of that group of artists (including Germans like Elsheimer, and Flemings like Paul Bril and Jan Breughel) who in the early years of the 17th century derived a new inspiration in landscape and aerial effect from the classic scenery surrounding Rome, between the Alban and Sabine mountains and the sea. He was a worker of extraordinary industry, and his drawings as well as his pictures are very numerous. In drawing Claude's usual method was to indicate form and outlines by pen-work of vigorous touch and harmonious flow, and light and shade by broad washes of sepia: sometimes also heightening the effect with touches of white body colour. In contradistinction to most artists it may be noticed that some of his earliest work is the broadest and boldest, some of the latest the most careful and detailed. He made drawings of very similar effect for two purposes different in themselves, viz., either as first studies from nature and suggestions of landscape composition, or else as memoranda or sketch copies of his own finished work. The great collection of Claude's drawings of the latter class, which he called his *Liber Veritatis*, is at Chatsworth, and has been engraved by Earlam. The British Museum also possesses a large number of fine drawings by the master; but none of these are included in the present exhibition, those of the Malcolm collection being thought sufficient adequately to represent him. The signed examples cover a period of twenty-eight years in the master's life, from 1645–1673. They are arranged not in chronological order, but according to convenience of space and decorative effect.

CLAUDE GEIÉE (CLAUDE LORRAIN).

Landscape painter and etcher: French and Roman Schools: b. about 1600, d. 1682: pupil of A. Tassi, influenced by P. Bril, Annibale Carracci, and A. Elsheimer: worked chiefly at Rome, and for a short time at Nancy.

218. Classical landscape, with fishermen.

Pen and bistre wash.
From the Denon and Wellesley collections.

Signed and dated 1673 (M. 450).

219. Classical landscape, with goats and a goatherd.

Pen and bistre wash.
From the Wellesley collection.

(M. 452).

220. Classical landscape.

Pen and bistre wash.
From the Wellesley collection.
(M. 451).

221. Classical landscape, with a shepherd and flock.

Pen and bistre wash.
From the Wellesley collection.
Signed and dated 1656 (M. 447).

222. Classical landscape.

Pen and bistre wash.
From the Wellesley collection.
(M. 461).

223. Classical landscape.

Pen and bistre wash slightly heightened with white.

From the Wellesley collection.

(M. 460).

224. Classical landscape, with cattle crossing a stream.

Pen and bistre wash.

Dated 1647 (M. 446).

225. Classical landscape.

Pen and bistre wash.

From the Wellesley collection.

Signed and dated 1660 (M. 448).

226. Forest landscape, with cattle, goats, and figures.

Pen and bistre wash on brownish paper.

From the Dimsdale, Lawrence, Esdale, and Wellesley collections.

(M. 456).

227. Forest landscape, with goats, barns, and figures.

Pen and bistre wash heightened with white on grey paper.

From the Esdale collection.

Signed and dated 1645 (M. 444).

228. Landscape near the Ponte Molle, with cattle drinking.

Black chalk, pen, and bistre wash heightened with white.

From the Dimsdale, Lawrence, Esdale, and Wellesley collections.

(M. 459).

229. Classical landscape, with Mercury and Argus.

Pen and bistre wash heightened with white on grey paper.

From the Wellesley collection.

Signed and dated 1647 (M. 445).

230. Landscape, with a gateway and tall trees.

Black chalk heightened with white on grey paper.

(M. 453).

The examples of the great classical landscape-painter, Claude, are followed by a few of his contemporary, the great classical subject painter and designer, Nicholas Poussin, whose work in pen and sepia and sepia wash illustrates well his unsurpassed gifts of design and draughtsmanship, without betraying the weakness as a colourist which he shared with nearly all the French artists of his time. Then follows one example of his pupil Gaspar, whose gifts as a landscape-painter make of him a kind of sombre and austere younger brother of Claude in that field of art: then (passing to another branch of art altogether) a couple of examples of fine portrait drawing in pencil by the engraver Nanteuil, executed in a manner which was common also to several English engravers and miniature draughtsmen of the time, such as Robert White and Thomas Forster.

NICHOLAS POUSSIN.

Painter of devotional, classical, and historical subjects. French and Roman Schools: b. 1594, d. 1665: pupil of Q. Varin, F. Elle, and G. Lallemand, and at Rome of Domenichino: further influenced by Raphael and the antique: worked at Rome, also in Paris.

231. (a) Sketch for a picture of the Sacrament of Confirmation, in a series of the Seven Sacraments.

(b) Sketch for a picture of the Sacrament of Baptism in the same series.

Bistre outlines with indigo wash.

(M. 471, 470).

232. Camillus ordering the Schoolmaster of Falerii to be scourged by his own scholars.

Pen outlines and bistre wash.

From the Crozat collection.

(M. 469).

233. Sketch for part of a Bacchanalian Design: Cupids crushing grapes, with a goat.

Pen outlines and bistre wash.

From the Lely and Payne-Knight collections.

(B.M.).

234. Sketch for a composition of Venus and Adonis.

Pen outlines and bistre wash.

From the Payne-Knight collection.

(B.M.).

GASPAR DUGHET (POUSSIN).

Landscape painter: Roman School: b. 1613, d. 1675: brother-in-law and pupil of Nicholas Poussin: worked at Rome.

235. Italian landscape.

Bistre wash.

(M. 480).

ROBERT NANTEUIL.

Portrait engraver and draughtsman: French School: b. 1630, d. 1678: trained under the influence of Ph. de Champaigne, A. Bosse, and Cl. Mellan: worked chiefly in Paris.

236. (a) Portrait of a Man unknown.

(b) Portrait of a Man unknown.

Black lead pencil on vellum.

(M. 496, Add. 16).

With Nanteuil we leave the age of Louis XIV., and pass to that of his successors, with its lighter and more frivolous ideals of courtly idyl, dalliance, and masquerade. The great master and inventor of this conventional ideal in painting (conventional in its main character, but sustained by an extreme vivacity and sincerity of study and observation from nature in the details) was Watteau. His work was at once the first and incomparably the best of its kind, and especially in his chalk studies and sketches he combined the most masterly vitality with the most perfect precision of touch; reconciling the extremes (so hard to attain even singly) of life in gesture, action, and expression, with accuracy in form and structure, and glowing suggestiveness and charm in the use of his materials. The sixteen sheets of examples of his handiwork which follow (237-252) are drawn partly from the Malcolm and partly from the Museum collections, and afford as varied and complete a representation of his talent as is to be found anywhere outside of the Louvre and of one or two of the great private collections in Paris.

ANTOINE WATTEAU.

Painter and etcher: French School: b. 1684, d. 1721: native of Valenciennes, whence he removed early to Paris: pupil of Gillot, much influenced by the example of Rubens and Paul Veronese: the most brilliant and original draughtsman and colourist of the century, and founder of a new school of courtly pastoral painting: worked chiefly at and in the neighbourhood of Paris; also in England, at Greenwich.

237. Portrait of an Abbé: with other sketches.
 Red and black chalk.
 From the Breadalbane collection.
 (B.M.).

238. Portrait of an Abbé.
 Red and black chalk.
 From the James collection.
 (B.M.).

239. (a) Study of a boy standing.
 Red chalk.
(b) Study of a girl's head: with the small head of a dog.
 Red and black chalk.
 From the Utterson collection.
 (M. 485, 481).

240. (a) Study of a lady seated on a chair.
(b) Study of a lady resting on the ground.
 Red and black chalk.
 From the Utterson collection.
 (M. 483, 484).

241. Group of a mother and two children.
 Red, black and white chalk.
 From the James collection.
 (B.M.).

242. A beggar-woman seated with her alms-box.
 Red, black and white chalk.
 From the James collection.
 (B.M.).

243. Study of a lady seated on the ground.
 Red, black and white chalk.
 From the James collection.
 (B.M.).

244. (a) Study of a lady seated on the ground.
(b) Study of a lady seated on a chair.
 Black chalk, slightly touched with red and white.
 From the Utterson collection.
 (M. 487, 486).

245. Three studies: half-length figures of young men.
 Red chalk: in one case over lead pencil outlines.
 (M. 493).

246. Five studies: all of ladies resting on the ground.
 Red chalk.
 From the Dimsdale, Woodburn, and Utterson collections.
 (M. 492).

247. Three studies: two of ladies seated, and one of a man playing on a pipe.
Red chalk slightly touched with black and white.
(B.M.).

248. Four studies of a girl's head.
Red and black chalk, slightly washed with white paint.
From the Utterston collection.
(M. 489).

249. Two studies of a girl's head.
Red and black chalk.
From the Resta and Lord Somers collections.
(M. 491).
Somewhat other in character and less certain in touch (especially in the dress and hair) than the usual work of Watteau. Drawn on English paper, and therefore possibly (suggests Sir J. C. Robinson) the work of the master while he was staying in this country.

250. Two studies of ladies' heads.
Red and black chalk.
From the Payne-Knight collection.
(B.M.).

251. Two studies of girls' heads.
Red and black chalk slightly heightened with white.
From the Utterston collection.
(M. 490).

252. Three studies: two of men playing the guitar, and one of an outstretched arm.
Red chalk, slightly touched with white and black.
From the Earl Spencer collection.
(B.M.).

The two chief followers and imitators of Watteau in his own particular field of work (though each having a certain recognisable individuality of his own) were Lancret and Pater. Their drawings and studies, examples of which follow, bear the same relation to those of Watteau as their pictures: *i.e.*, they embody the same inspiration, but with far less vivacity and power. After them comes Greuze, who opened a new field, with illustrations of bourgeois life and manners, and portraits or types of girlish innocence, or pretence of innocence, or innocence betrayed: and with him the French series closes.

JEAN BAPTISTE PATER.

Painter of fashionable pastorals and masquerades: French School: b. 1696, d. 1736: pupil of Watteau: worked in Paris.

253. Study of a man playing the violin: with separate studies of the hands.
Red chalk.
(B.M.).

254. Three studies of hands.
Black, red and white chalk.
(B.M.).

255. Full-length study of a lady with a fan.
Red chalk, slightly touched with black and white.
(M. 500).

NICOLAS LANCRET.

Painter, chiefly of Court portraits and masquerades: French School: b. 1690, d. 1743: pupil of Dulin, Gillot, and Watteau: worked in Paris.

256. A gentleman tearing a letter: with separate studies of the hands.

Red chalk.

(B.M.).

JEAN BAPTISTE GREUZE.

Painter, chiefly of scenes of bourgeois life, and portraits and fancy heads of girls: French School: b. 1725, d. 1805: worked chiefly at Paris.

257. Study of a child's head.

Red chalk.

(M. 504).

258. Study of a child's head.

Red chalk.

(B.M.).

The last two studies are examples of a somewhat heavy and mechanical method of drawing in red chalk practised by Greuze as a means of gain in later years. The method of engraving known as the 'chalk manner' had come much into vogue about the years 1750-60. The chief producer in this manner was Gilles Demarteau (1722-1766), whose imitations of red-chalk drawings were of an almost deceptive exactness: and it was for multiplication by him and other engravers of his class that drawings of this character were chiefly intended.

GERMAN SCHOOL.

After taking leave of French art as represented by Watteau and his followers and by Greuze, we go back up the course of history some two centuries and a half, and turn again to the Gothic and Renaissance schools: but this time to those of Northern Europe: Germany coming first and afterwards the Netherlands. The drawings on the South Wall (nos. 259-297) are all from one or another of the schools that flourished in German-speaking lands between the last half of the fifteenth century and the first quarter of the seventeenth. In the case of one district, namely the Lower Rhineland bordering on the Low Countries, it is often difficult to discriminate the work of German from those of Flemish hands, and some drawings strictly of German origin may possibly be included in the succeeding Netherlands section. But among those here given to Germany proper, the Rhineland about or below Cologne is only represented by one example, namely the first. Then comes the chief artist of the Alsatian school, Martin Schongauer: then, taking the lion's share of the wall-space, the great Franconian master, Albert Dürer; next to whom the most important place is taken by Holbein.

COLOGNE SCHOOL.

259. Virgin and Child: the Virgin kneeling in adoration.

Pen and ink.

From the Greffier Fagel collection.

This drawing cannot be placed with certainty: but in type and character it approaches unusually near to the manner of those Cologne painters of the fifteenth century whose chief representative is Stephen Lochner (M. 549).

MARTIN SCHONGAUER.

Painter and engraver: in the latter art especially distinguished: b. about 1445, d. 1491: worked at Colmar in Alsace.

260. Girl fanning a fire with a bird's wing.

Pen and bistre: the flesh parts stippled with colour.

Presented by Mrs. W. Sharpe.

Signed with the monogram of the master and the date 1469, in a contemporary hand, probably the artist's own. An example especially interesting both in subject and technical treatment. A goose's wing is still used for fanning fire in some parts of Germany (B.M.).

SCHOOL OF MARTIN SCHONGAUER.**261. Head of an angel.**

Pen and ink.

From the collection of the Earl of Shrewsbury.

Many drawings of this carefully and mechanically executed class are preserved at the Basle Museum and elsewhere. They are in the style of Martin Schongauer's engravings (see swing frames, nos. 482-502), and seem more like imitations done by pupils than like the master's own work (M. 506).

MARTIN SCHONGAUER.**262. Two studies: an Apostle standing; and the Angel of the Annunciation.**

Pen and bistre.

These two studies have been joined, but do not belong to each other: the Apostle is certainly, the Virgin also probably, by the master's hand (M. 508).

The nineteen drawings next following, by Albert Dürer, are taken partly from the Malcolm and partly from the Museum collections. They are chosen to illustrate as far as possible the variety of his styles and methods as a draughtsman. Dürer has left behind him, as all students know, but a comparatively small number of finished pictures; and of these some are irretrievably injured, while some others, in spite of the extraordinary artistic powers to which they testify, are rendered comparatively unattractive by unharmonised vividness of colour, with importunate glitter of surface and emphasis of detail. His genius and invention are more popularly, and on the whole more favourably, displayed in his famous series of a hundred and odd original engravings on copper (see swing frames, nos. 512-517) and in the woodcuts, amounting to more than twice that number, executed from his designs and under his superintendence. But of Dürer more than of almost any other artist, though the same thing is true of many in their degree, it must be said that the most characteristic and most satisfying work of all is to be found in his drawings and sketches, thrown directly on the paper from nature or fancy, in chalk, silver-point, pen and ink, or colour-wash. All these methods, as practised by him at various dates, are illustrated in the following examples.

ALBRECHT DÜRER.

Painter, engraver on metal, and designer for wood engraving: b. 1471, d. 1528: pupil of Michael Wolgemut: worked chiefly at Nuremberg, also at Venice and in Flanders: the greatest artist of his age north of the Alps.

263. Study for a composition of the Virgin and Child.

Pen and ink.

From the Sloane collection.

Signed with the artist's monogram and dated 1503 (B.M.).

264. Study of an old man's head.

Black chalk.

From the Mitchell collection.

Signed with the monogram written very large, and dated 1505 (M. Ad. 27).

265. Study of a foot from life: and another of the bones of a foot in the same position.

Charcoal.

From the Crozat collection.

(M. 519).

266. "Memento Mei": an Allegory of Death.

Charcoal.

Inscribed MEMENTO MEI and dated 1505. Rapid work, of extraordinary grim vigour and imaginative intensity (M. 518).

267. The Last Judgment.

Pen and bistre.

From the Woodburn collection.

(B.M.)

268. View of the Castle of Trent in the Tyrol.

Body colour.

From the Lawrence collection.

Inscribed 'Trivent.' Executed on one of the artist's journeys into Italy, probably in 1506. The castle of Trent, as here represented, exists little changed up to the present day. Body colour sketches of landscape and buildings of this class are among the most striking and original of the works left by Albert Dürer. Two examples of finer quality follow, from the British Museum collection. The Kunsthalle at Bremen is particularly rich in drawings by the master of this description (M. 522).

269. Landscape study: pine-trees and a pond, with clouds.

Body colours.

From the Sloane collection.

Signed with the monogram only. Extraordinarily vigorous in treatment and effective in colour and selection of parts (B.M.).

270. Landscape study: rocks in the Dolomite country.

Body colours.

From the Sloane collection.

Signed with the monogram and the date 1506: which was the year of Dürer's [presumably second] Italian journey. Highly finished study, at once picturesque in effect and of strict geological accuracy (B.M.).

ALBRECHT DÜRER (CONTEMPORARY COPY AFTER).

271. Costume study: a woman of Nuremberg dressed for Church in 1500.

Water-colours.

Inscribed (not in the artist's hand), *Ein nörmergerin als man zw kirchen gatt*, i.e., a woman of Nuremberg dressed for going to church. Nearly contemporary copy of an original drawing by the master in the Albertina, Vienna.

ALBRECHT DÜRER.

272. Costume study: two Turks with a negro attendant: after Gentile Bellini.

Pen outline and water-colours.
From the Lawrence collection.

Signed with the monogram and dated 1514. [Freely]copied (presumably after an earlier sketch of the artist's own) from a picture by Gentile Bellini at Venice (M. 521): the central figure is introduced with slight alterations in Dürer's etching of 'The Cannon,' which is dated 1515.

273. Study for a head of the Virgin.

Silver point heightened with white on pink prepared paper.
From the Plot collection.

Without signature or date. The execution is in Dürer's best manner, but the type of woman's head varies from that usual in his work: probably because the drawing was made in Italy from an Italian model. It has a certain affinity with the small picture lately bought for the Berlin Museum from the collection of Mr. R. Cholmondeley (M. 525).

274. Study for a head of the Virgin.

Modelled in grey body colour heightened with white.
From the Sloane collection.

Signed with the monogram and dated 1520. A much more characteristic and German type than the last, very thorough in modelling and solid in relief (B.M.).

275. Fancy sketch of a Rhinoceros: from data supplied to the artist by a correspondent.

Pen and ink.
From the Sloane collection.

Inscribed above with the words RHINOCERON 1515, and below with a German legend, the translation of which is as follows:—"Item in the year 1513 on the 1st of May they brought our King of Portugal at Lisbon such a beast alive from India. For the wonder's sake I have had to send you a likeness of it. It has a colour like a tortoise and is covered nearly all over with thick scales and in size is like the elephant, but lower, and is the elephant's mortal enemy, and when the beast comes at the elephant to fight with him it has always first whetted its horn sharp against the stones, and runs at the elephant with its head between his forelegs, and rips him up where he has the skin thinnest, and kills him. Therefore the elephant is very badly afraid of the Rhinoceros, for it kills the elephant wherever it comes at him, for it is well armed and very lively and active. This beast is called Rhinoceros in Greek and Latin but in India gomda." The above is in the artist's handwriting, and is no doubt copied by him from the letter of a correspondent in Lisbon (B.M.).

276. Two studies of the head of an ox.

Water-colours.

Both inscribed with the monogram and the date 1523. Work of the very finest quality (M. 523, 524).

277. Study of the head of a walrus.

Water-colours.

From the Sloane collection.

Inscribed with the monogram and the date 1521 (being that of Dürer's journey to the Netherlands), and a legend in the artist's handwriting, which translates thus:—"this present beast of which I have drawn the head was caught in the Netherlands sea and was twelve Brabant ells long with four (?) feet." (B.M.).

278. View of the Cathedral at Aix-la-Chapelle.

Silver point.

From the Grahl collection.

Inscribed in the artist's hand: 'zw ach das müsst,' i.e., 'done at Aachen, the Cathedral' (M. Add. 20).

279. Study of a hound, made at Aix-la-Chapelle.

Silver point.

Inscribed with the artist's monogram, and the words 'zw ach gemacht,' i.e., done at Aachen (B.M.).

The above two examples are leaves from a small sketch-book, used for drawing in silver point, which Dürer carried with him on his journey to the Netherlands in 1521, and in which he drew, particularly during his stay at Aachen (Aix-la-Chapelle). Other leaves from the same sketch-book are scattered among various collections.

280. Study of a child's head.

Black chalk heightened with white on (green) prepared paper.

(M. 527).

281. Portrait of Henry Parker, Lord Morley.

Silver point on (green) prepared paper, slightly touched with white.

From the Firmin-Didot and Mitchell collections.

Henry Parker, Lord Morley, author and diplomatist, was the translator of numerous works in classical and continental literature. His version of Petrarch's "Triumphs" has been reprinted by the Roxburghe Club. This portrait was drawn in 1522 on the occasion of the embassy on which he was sent to Nuremberg by Henry VIII, in order to invest the Arch-Duke Ferdinand (afterwards Emperor) with the order of the Garter.

HANS BALDUNG (CALLED "GRUN" OR "GRUEN.")

Painter, engraver, and designer for wood-engraving: b. 1475-1480, d. 1545: German School, formed under the influence of Schongauer, Matthias Grünewald, and Dürer: worked chiefly at Strassburg and Freiburg-in-Breisgau.

282. The Virgin and Child with Angels.

Pen and ink heightened with white on (brown) prepared paper.

From the Sloane collection.

(B.M.).

283. The Virgin crowned, in adoration.

Pen and ink heightened with white on (brown) prepared paper.

From the Sloane collection.

(B.M.).

Hans Baldung, a slightly younger contemporary of Dürer, holds a leading place among the masters of South-Western Germany. His style is vigorously and often uncouthly Teutonic in character. He was a prolific

draughtsman in many technical methods, the most careful and finished of his drawings being those executed, like the two examples here shown, in pen and ink, heightened with white on brown prepared paper.

MATTHIAS GRÜNEWALD.

Painter: worked about 1510–1530, chiefly at Aschaffenburg.

284. Study of an old woman's head.

Charcoal heightened with white on (red) prepared paper.
From the Sloane collection.

(B.M.).

285. Sketch for compositions of Sts. Barbara and Catharine.

Charcoal heightened with white on (brown) prepared paper.
(M. 529).

Both of these examples are very characteristic of the peculiar manner of the master: to the latter has been added a false monogram of Dürer.

The succeeding six examples represent various phases of the work as a draughtsman of Hans Holbein the younger, who was second only, if second, among the artists of German race to Albert Dürer. Junior by a generation to the great Franconian master, Holbein developed at Basle, and afterwards in London, the traditions which his father learned and practised at Augsburg, modified by contact with the growing influences of Renaissance art and Protestant feeling and character. No artist ever drew with a more masterly austerity of style and economy of means; and perhaps none with an equally unerring power of expressing the essential points both of physiognomy and action.

HANS HOLBEIN II.

Painter, decorator, designer for jewellery and wood-engraving: b. 1497, d. 1543: pupil of his father Hans Holbein I., and of Burgkmair: worked chiefly at Basle and London. The greatest portrait painter of his time, and next to Dürer the greatest artist of Germany.

286. Portrait of the Duchess of Suffolk.

Black chalk strengthened with pen and ink on (pink) prepared paper.
From the Lawrence collection.

(M. 534).

287. Portrait of Bishop Fisher.

Black chalk strengthened with pen and ink on (pink) prepared paper.
From the Richardson and Cracherode collections.

(B.M.).

Both the above portraits are drawn in Holbein's characteristic manner with black chalk on pink prepared paper, and the outlines strongly retouched with ink, presumably for facility of tracing. No. 286 is a duplicate of a similar drawing in the Royal collection at Windsor: both are to all appearance by the master's own hand.

288. A wild man of the woods: design for glass-painting.

Pen and ink with Indian ink and slight colour wash.

Glass painting was an industry which flourished particularly in Switzerland throughout the sixteenth century, and furnished employment to a succession of painters and draughtsmen: see below, nos. 292, 293 (M. 536).

289. Design for a clock.

Pen and ink with Indian-ink wash.
From the Mariette and Horace Walpole collections.

Below, a plinth with two terminal figures of Satyrs: above, an hour-glass enclosed in a case of which the doors stand open, also decorated with Satyrs; and surmounting this, a pair of children holding up a dial-plate. Working drawing for the clock-maker, of great technical and historical interest. That it was actually carried out, and for what purpose, is shown by the inscription in the lower l. corner, in the handwriting of Sir Anthony Denny:—*Strena facta pro anthony denny camerario regio quod in initio novi anni 1544 regi dedit*; i.e., "New Year's gift made for Anthony Denny, chamberlain to the King, and by him given to the King at the beginning of the New Year 1544" (which was the year, it will be remembered, after the artist's death) (B.M.).

290. Miners at work.

Pen and ink with Indian-ink wash.
(B.M.).

291. Group of mother and children in Church.

Pen and ink with Indian-ink wash.
From the Cosway and Utterson collections.

(B.M.).

Work of the finest quality.

291.* Design for a chimney piece, probably for Henry VIII's palace at Bridewell.

On centre screen. Pen and ink, with Indian-ink and slight colour wash.
From the Richardson and Horace Walpole collections. One of the most important and beautiful of all the extant drawings of Holbein for architectural and sculptural ornament. The presence of the Royal arms, monograms, and badges proves that it was designed for the decoration of some building occupied by Henry VIII. It is therefore probably identical with the design recorded by Peacham (as quoted by Walpole) to have been executed for a chimney in the King's palace at Bridewell (B.M.).

SWISS SCHOOL : XVI. CENTURY.

292. Heraldic design for glass-painting.

Pen and ink with Indian-ink wash.
Dated 1588 (M. 540).

293. Heraldic design for glass-painting: two warriors, one of them bearing the banner of Basle.

Pen and ink heightened with white on (red) prepared paper.
From the Sunderland collection.

Signed R. Lando 1605. This is the signature of a collector of drawings for glass painting, who was accustomed to sign his name on all the items of his collection, including some of his own handiwork. The present drawing is of considerably earlier date than the signature. The arms are those of Basle (M. Add. 19).

The illustrations of German art wind up with four examples by the hand of Adam Elsheimer. A German domiciled at Rome in the earlier years of the seventeenth century, Elsheimer, notwithstanding the minute scale of most of his works, fills a very important part in art as the forerunner on the one hand

of Claude and his group, by his delight in the composition and massing of the forms of hill, plain, and grove in the country round Rome, and on the other hand of Rembrandt and his group, by his predilection for strong artificial contrasts of light and for the dramatic and speaking action of figures. In sketches for figure subjects especially, his manner of rapid handling with the liquid brush full of sepia, is a direct anticipation of that of Rembrandt. Nos. 294, 295 here following are instances of what may be called the Claude feeling in Elsheimer, Nos. 296, 297 of his Rembrandt feeling.

ADAM ELSHEIMER.

Painter: b. 1578, d. 1620: pupil of Uffenbach: worked at Frankfort on the Maine and Rome. His small pictures of landscape and history, very minutely finished, with novel effects of light, and remarkable for their qualities both of truth and style, had a great effect on many succeeding artists.

294. Study of landscape.

Indian-ink and white on a dark brown ground.
From the Richardson and Wellesley collections.

(M. 574).

295. Study of landscape.

Indian ink and white on a dark brown ground.
From the Aylesford collection.

(B.M.).

296. The March to Calvary.

Drawn with the brush in bistre.
From the Aylesford collection.

(B.M.).

297. Christ fainting under His Cross.

Drawn with the brush in bistre.
(B.M.).

DUTCH AND FLEMISH SCHOOLS.

Leaving the German school at this point, we once more go back up the course of history to enter upon the study of the schools of the Netherlands, beginning with the Flemish religious masters of the years 1450–1500, and ending with the Dutch marine, landscape, and pastoral painters of about 1640–1680. These works of the various branches of the Low Country schools occupy the whole of the show cases on the floor of the room, proceeding from South to North (nos. 298–473).

The first score or so of examples, it will be noted, remain anonymous in our labelling and in the present guide. Artistic individuality and personal style were slower to develop themselves in the art of Flanders and Holland than in that of Italy. Even in painting, outside the recognisable handiwork of a few leading masters, such as the Van Eycks, Roger Van der Weyden, Memling, H. Van der Goes, Quentin Matsys, The Master of the Death of Mary, &c., there are preserved in far greater numbers pictures of which the painters are not to be personally identified, and of which the most that can be said is that they belong to such and such a locality or district, and approximately to such and such a date. Still more is this the case with drawings and studies; so that in regard to the following specimens of fifteenth century work it has been thought best to avoid conjectural attribution to individuals.

FLEMISH SCHOOL : XV. CENTURY (ATTRIBUTED TO VAN EYCK).**298. Portrait, said to be that of Philip the Good.**

Silver point.

From the Galichon and Mitchell collections.

This very beautifully executed drawing in silver point, one of the finest which exists of the early Flemish school, has been known as the portrait of Philip the Good by Van Eyck, but is probably not rightly identified in either respect. The absence of the collar and badge of the Golden Fleece, with the paralytic drooping of the left eyelid and slight distortion of the nose (points which must have been characteristic of the sitter, and can hardly be due to any weakness of hand in the artist), more than outweigh such general resemblance as the features bear to those of the Duke of Burgundy. Neither does the mode of work, with its extreme finish and precision, correspond at all closely with the drawing, in all probability authentic, of Van Eyck at Dresden (M. Add. 28).

299. Portrait study of a Monk.

Head and hands in silver point : dress in black chalk.

The indications of the dress have been added in black chalk by a weaker and perhaps later hand than the flesh parts in silver point. The old attribution of the drawing to Van Eyck is again open to much doubt; indeed a certain resemblance in the handling to that of Hans Holbein the Elder suggests the possibility that it may be of German rather than Flemish origin (M. 541).

300. Study for a Mary Magdalene : half length.

Silver point on prepared paper.

From the Payne-Knight collection.

Beautiful work in the manner, and perhaps by the hand, of Roger Van der Weyden. Few drawings of the class are so free in touch or exquisite in quality as this. A repetition, with the flesh parts stippled in colour, is in the collection of Mr. George Salting: a picture, in which the figure of the Magdalene is painted from this design, belongs to the Hon. Merthyr Guest (B.M.).

**FLEMISH SCHOOL IN ITALY : XV. CENTURY
(IMITATOR OF GENTILE DA FABRIANO).****301. Lady and child in an arbour; with a figure of an Apostle.**

Pen and ink.

From the Lawrence collection.

By its feeling and costumes, this charming drawing might be taken for Italian work, and was in fact formerly attributed to Gentile da Fabriano. But the mode of workmanship is Flemish, and another drawing on the back of the sheet, representing an Annunciation, is evidently by the same hand and at the same time unmistakably Flemish in character. The artist must be one of those wanderers from the North, who, like Justus of Ghent and several others, found employment in Italy in the middle and later years of the fifteenth century (M. 152).

FLEMISH SCHOOL: XV. CENTURY.**302. A sinner tormented by demons.**

Silver point.

From the Fountaine collection.

Vigorous grotesque work, apparently of the school of Roger Van der Weyden: being a finished study for (or from) part of a picture of the Last Judgment. A nearly similar drawing is at the Louvre (B.M.).

303. A religious procession.

Pen and bistre.

From the Lawrence collection.

Very important and characteristic work; the subject represented being also somewhat unusual. The hand cannot at present be identified (M. 543).

304. The stem of Jesse.

Pen and ink, touched with white on green paper.

From the Sibthorp collection.

(M. 547).

305. Two studies by different hands: (a) the Nativity, (b) the Adoration of the Magi.

Pen and ink, on (reddish) prepared paper.

From the Lawrence collection.

(M. 545, 546).

306. A group of women richly dressed, being part of a composition of the Sibyl prophesying to Augustus.

Silver point on (pale green) prepared paper.

From the Lawrence collection.

The fantastic costumes, elongated shapes, and peculiar types of face recall the work of Herri Bles, to whom this drawing may with probability be attributed (B.M.).

307. The Holy Family.

Pen and ink heightened with white on (pink) prepared paper.

Work of fine quality, resembling in style that of the engraver B. R. It may be doubted whether the work is properly Flemish, or by a German artist of the Lower Rhine (B.M.).

308. St. Luke painting the portrait of the Virgin and Child.

Pen and ink heightened with white on (dark grey) prepared paper.

From the Sibthorp collection.

Dutch work, much in the manner of Jacob Cornelisz van Oostzanen (B.M.).

309. The Virgin kneeling with the Holy Spirit descending in the form of a dove: part of a design for an Annunciation.

Pen and ink, touched with gold and colour.

From the W. H. Barnard collection.

This pleasing drawing, by an unidentified artist of the Flemish school, has received some retouches and additions by a later hand, e.g., the lattice-work in the window, the date and signature B. H. 1510 (the drawing itself being of about thirty years' earlier date), and probably the flesh-colour on the face, the gilding of the haloes, &c. (B.M.).

It is the original drawing from which a picture in the Berlin gallery (No. 548, *Niederländischer Meister um 1500*) has been painted.

310. The Nativity: with Angels and Shepherds in adoration.

Pen and ink.

(B.M.).

311. The Adoration of the Magi.

Pen and ink.

A false signature (the monogram of Martin Schongauer and date 1479) has been added by a later hand. Work of fine and dignified character: some retouches being by a contemporary hand, perhaps that of the artist himself (M. 548).

312. The Virgin bestowing her patronage on St. George.

Pen and ink.

St. George kneels before the Virgin, who honours him with a gift of armour and a vision of the Cross. This interesting sheet is apparently a design for glass-painting. The main composition is contained within an upright oval, divided by two perpendicular bars. In the angles outside the oval appears the Badge of Burgundy (the *brigandine* of the Golden Fleece), probably indicating that the design was made for one of the Dukes, Philip the Good or Charles the Bold. Six paragraphs from the legend of St. George, extracted with slight alterations from the text of the *Golden Legend*, are written three above and three below the oval enclosing the design. A seventh paragraph, written within the oval beneath the figures, describes their action and runs as follows:—‘*Alia quoque vice in eodem itinere sibi beata virgo apparuit et ministerio angelorum crucem jilii sin ostendit (for ostendit) cuius virtute draconem superaret eique clipeum signo crucis signatum et lancea ad hoc ministrevit.*’ In English: ‘At another time on the same journey the blessed Virgin appeared to him and by the ministry of angels shewed him the Cross of her Son, that by its virtue he might overthrow the dragon, and to that end bestowed on him a shield marked with the sign of the Cross and a lance’ (B.M.).

313. A Pilgrim Saint.

Pen and ink.

From the Metz, Thane, and Eddale collections.

(M. 544).

314. Study of two ladies kneeling, probably for a group of two donors in an altar-piece.

Pen and ink.

(M. 550).

315. A bishop seated in the act of benediction, with armed men prostrate beneath his feet.

Pen and ink.

(M. 551).

316. A bishop standing beneath a well: half length.

Silver point heightened with white on dark grey prepared paper.

From the W. H. Barnard collection.

(B.M.).

After these miscellaneous and anonymous examples of the Low Country schools in the fifteenth and earliest years of the sixteenth century, follows a selection of works by known and recognisable masters of the school: and first by the precociously skilled and astonishingly industrious painter and engraver Lucas van Leyden, who at the age of fourteen began to produce work in the latter art rivalling that of Dürer for power and subtlety of hand, and marked by a peculiar quaint and homely sincerity of invention which is all his own. The drawings of Lucas van Leyden are rare, and in no other collection are to be found so many or such fine examples as in the British Museum. The four examples here following are selected from ten recently acquired, which formed part of the collection of the Rev. W. H. Barnard. They were bound in an album dated 1637, and of uniform character with the famous Sloane album of Dürer drawings.

LUCAS VAN LEYDEN.

Painter, engraver, and designer for wood-engraving and glass-painting, distinguished by extraordinary precocity and industry: the chief artist of his time in Holland: b. 1494, d. 1533: pupil of Cornelis Engelbrechtsen: worked at Leyden.

317. **Portrait of a young man.**

Charcoal.
From the W. H. Barnard collection.

This powerful and spirited drawing has suffered injury and repair in several places, especially along the lower margin. Signed by the artist with his initial in the usual form, and dated 1513 (B.M.).

318. **Study for a Mary Magdalen: head and bust of a woman richly dressed.**

Black chalk, the face modelled with the brush in white paint over the chalk drawing.
From the W. H. Barnard collection.

An important and highly wrought drawing of the master. Signed by him with his initial in the usual form, and dated 1519. In the background is sketched the head of an old man. The study has been used with slight modifications in a well-known engraving by the master of the same date ("Mary Magdalen returning to the pleasures of the world," B. 122): and the same type, with some of the same details of costume, occurs in a second print of the same year, B. 77 (B.M.).

319. **Allegorical design of two figures seated on a globe.**

Silver point.
From the W. H. Barnard collection.

The subject of this extremely fine and well-preserved drawing is problematical. The nude figure in front would seem by some of his attributes to be Adam: but it is difficult to explain why he should be thus seated (in the manner customary with figures of Fortune) on a globe; and the character of the figure seated back to back with him, and holding what appears to be a spade, cannot clearly be determined.

Signed with the artist's initial in the usual form, on a tablet suspended from a staff, r. (B.M.).

320. **Study from life for a composition of the Virgin and Child.**

Black chalk.
From the W. H. Barnard collection.

Fine work in the later manner of the artist, probably about 1525. Signed by him with his initial in the usual form (B.M.).

Lucas van Leyden is the last of the Netherland masters whose work retained, throughout the greater part of his career, the impress of the "Gothic" period. But even he, in the closing years of his life, fell under the spell of the Renaissance movement: and in seeking to ape Italian graces he loses, after about 1520, the quaint and strenuous Teutonic simplicity and sincerity of his natural manner. In the work of the men who now follow, and who belong to the last half of the sixteenth century or first years of the seventeenth, we find the influence of Italian fashions working side by side with the technical traditions of an earlier age, and sometimes with a purely northern strain of boorish humour and fanciful burlesque. This latter strain is chiefly represented in the work of Pieter Brueghel the Elder ("Peasant Brueghel"); while his son Jan

Brueghel ("Velvet Brueghel") drank deeply of the influences of Rome, and after his return painted still-life and landscape in connection with such purely Italianizing painters as Rottenhammer and Bril.

The section begins with the work of Jan Wierix, the chief of an Amsterdam family of draughtsmen and engravers, who executed a vast number of small plates, chiefly from their own designs, with extreme precision of hand and brilliancy of effect in the old-fashioned and—as it presently came to be called—the "dry" manner of line-engraving. Their drawings, very minutely executed with the pen, are quite in keeping with their engravings: the subject-pieces being of a bastard Italian-Dutch character, the portraits (as is the case throughout the work of this school) of a fine, searching, and unaffected quality not falsified by foreign influences.

JAN WIERIX.

Engraver and draughtsman: Dutch and Flemish schools: b. 1549, d. after 1615: worked at Amsterdam, Antwerp, and Delft.

321. Portrait of the wife of Jan Pilier.

Pen and ink on vellum.

Excellent work, resembling in manner and quality that practised about the same time in England by the members of the Van de Passe family (M. Add. 23).

322 (a) (b). The first and second days of Creation.

Pen and ink on vellum.

(B. M.).

323 (a) (b). The third and fourth days of Creation.

Pen and ink on vellum.

(B.M.).

324 (a) (b). The fifth and sixth days of Creation.

Pen and ink on vellum.

(B.M.).

The above six examples are taken from a series illustrating the first chapter of Genesis.

Next follow examples of the various manners of Hendrik Goltzius, an artist of great power and influence both as draughtsman and engraver, who faithfully reflects all the contrasted tendencies of his time and country.

HENDRIK GOLTZIUS.

Painter, engraver, and designer for wood-engraving: Dutch School: b. 1558, d. 1616: worked at Haarlem and in various parts of Germany and Italy.

325. (a) Portrait said to be of the engraver Matham.

(b) Portrait of a gentleman in three different views.

Silver point on vellum.

(a) From the Verstolk collection.

(b) From the Scarisbrick collection.

These portrait studies in silver points are of the most refined, masterly, and unaffected quality. The identification of (a) as the likeness of the artist's pupil and stepson, Jacob Matham, is very doubtful: see the signed and genuine portrait of that personage at a later period by Livens below, no. 403 (M. 562, 563).

326. Head of a man in fur cloak and feathered cap.

Pen and ink of two colours.

This is an example of a kind of drawing in pen and ink which Goltzius was in the habit of producing, presumably without reference to life, and in a manner of execution resembling that of his own coarser and more showy engravings. As an engraver, he was excellent in portrait work as long as he clung to the precise and severe methods of his earlier time: but deplorably tasteless and exaggerated when he adopted a bolder and showier system of work, and especially when he engraved designs composed by himself in a bombastic imitation of Michelangelo (M. 566).

327. The Three Graces.

Pen and bistre and bistre wash, heightened with white on (pink) prepared paper.
From the Lawrence collection.

(M. 560).

328. Adam and Eve.

Pen and bistre, bistre wash, and body colour.
(M. 561).

The last two numbers are relatively agreeable examples of Goltzius' Italianizing style.

ABRAHAM BLOEMART.

Painter and engraver: b. 1565, d. 1658: worked chiefly at Utrecht, also at Paris and Amsterdam.

329. A festive company on the landing of a staircase.

Pen and ink outlines, with washes in Indian ink.
Signed and dated, 1610.

(M. 663).

JACOB DE GHEYN.

Painter and engraver: Flemish and Dutch Schools: b. 1565, d. 1629: pupil of his father Jan de Gheyn, and of H. Goltzius: worked at Antwerp, Haarlem, Amsterdam, and the Hague.

330. Portrait of the artist standing beside the deathbed of his mother.

Highly finished in body-colours on vellum.

Signed and dated, J. de Gheyn 1601. This exceedingly forcible and speaking piece of work, in the miniature manner, furnishes a further example of the excellent quality which the Italianizing artists of the Netherlands retained at this time in portrait-painting, and in portrait-painting only. The features are unmistakably those of the artist himself, as given in the portrait engraved by S. Frisius for Hondius's *Pictorum Effigies*: and it may be presumed that the dead woman to whom he points with a mournful expression is his mother. The greatest possible artistic contrast is afforded by the lumbering and crowded allegorical design from the same hand which follows (B.M.).

331. An Allegory of Life, Death, and Judgment.

Pen and bistre outline with Indian-ink wash, elaborately finished.

Signed and dated D. Gheyn in 1599. The design is crowded with emblematical meanings, which can easily be made out with a little study, and the general sense of which is expressed in the words MEMENTO MORI on the plinth of the niche below, together with those MORS SCEPTRA LIGONIBVS AEQVAT ("Death equals the sceptre and the spade") on the hood of the canopy above. At the top of the composition, outside the

canopy, are medallions of the Fall, r., and the Redemption, l.; underneath the canopy, a tabernacle with an altar-piece of the Last Judgment; and underneath this an architectural niche with the figure of a child blowing soap bubbles, and the mottoes **HOMO BULLA** and **QVIS EVADET**. To either side stand figures: l., a field labourer with a spade: r., a king in armour with sceptre, crown and ball. Below, across the front of the composition, lie the corpses of the same two personages, head to heels, in a state of corruption, each with the broken emblems of his rank and occupation on the ground beside him. Besides the inscription quoted, a number of moral verses from the works of H. Grotius are written in appropriate parts of the composition, and followed in each case by the name of the author (M. 573).

At this point we go back a generation, in order to place the works of Pieter Brueghel the Elder, the great painter of peasant life and drolleries (and also of landscape), side by side with those of his son Jan Brueghel (nick-named *flueeelen Brueghel* or *Velvet Brueghel*), whose skill was entirely in landscape and still life, and who supplied these elements in the works of many of the best figure-painters of his time, including in some cases Rubens himself.

PETER BRUEGHEL I.

Painter of peasant life, landscape, and drolleries: Flemish School: b. 1525, d. 1569: pupil of Pieter Coeck: worked at Antwerp and Brussels.

332. Painter and Critic.

Pen and ink.
From the J. Richardson, P. Sandby, and Wellesley collections.

Signed *P. Brueghel fecit*. Very quaint and characteristic drawing of a painter of somewhat grotesque physiognomy standing at his work with a large brush, while a crony or critic looks on over his shoulder (M. 553).

333. Bee-keepers taking honey.

Pen and ink.

An almost exact duplicate of this drawing is in the Museum at Berlin (B.M.).

334. An Allegory of human self-seeking.

Pen and ink.

Signed and dated 1558. This drawing has been engraved by a contemporary hand for H. Cock with inscriptions in Latin, Flemish, and French which partly explains the allegory (B.M.).

335. Landscape, with cottages and a pond.

Pen and ink.

A charming example of P. Brueghel's delicate manner in landscape drawing; a manner which is rarely distinguishable from that of his son (B.M.).

JAN BRUEGHEL I. (ATTRIBUTED TO).

Painter of devotional and mythological subjects, and especially of landscape, flowers, and still-life: and etcher: Flemish School: b. 1568, d. 1625.

336. A view in Rome.

Pen and ink.

Inscribed *October 1594 Roma: flu' e Bruegel f.* The signature has been tampered with: it originally stood, *October: 1584 Roma*: the 8 having been changed to a 9 and the name added by another hand. In 1584 Jan Brueghel was not yet in Rome: so that the drawing cannot be really his, though it resembles his style (B.M.).

JAN BRUEGHEL I.

337. A vase with flowers.

Drawn with the brush in bistre.
From the Richardson collection.

Signed *Jan Breugel*. The signature is genuine, and the work of the finest quality (M. 554).

338. A canal with sloops.

Pen and ink tinted in colours.
(B.M.).

PAUL BRIL.

Painter of landscape and small figures: Flemish and Roman Schools: b. 1554, d. 1628: pupil of Daniel Oortelman and Matthaus Bril: worked first at Antwerp, afterwards and chiefly in Rome.

339. A Roman landscape, with ruins.

Pen and bistre, with bistre and indigo wash.
(B.M.).

340. Landscape near Rome.

Pen and bistre with Indian ink wash.
From the Wells collection.
Signed *Pa. Bril 1609 Jn Romæ*. (M. 571).

Leaving the works of the Italianized Flemish landscape artists, we pass to those of the figure-painters of the same mixed breed. Denis Calvert was an almost wholly expatriated Fleming, who worked most of his life at Bologna and assimilated himself as closely to the masters of that school as it could be in the nature of a northern artist to do: while O. van Veen brought home to Flanders the result of the lessons he had learnt in the schools of Rome, Venice, and Parma, and had the honour of being the principal teacher of Rubens.

DENIS CALVAERT.

Painter of devotional and mythological subjects: Flemish School: worked 1560–1619, first at Antwerp, pupil in Guild of St. Luke 1556, afterwards chiefly at Bologna: died 1619.

341. The Marriage in Cana.

Red chalk.
From the Hoofdman and Leembruggen collections.
Signed **DIONISIO CALVART 1591.** (M. 556).

OCTAVIO VAN VEEN ("OTHO VENIUS.")

Painter and etcher: Flemish and Roman Schools: b. 1560, d. 1629: pupil of Nicolai and Fr. Zuccaro: worked at Leyden, Liège, Rome, Parma, Antwerp and Brussels: was the chief master of Rubens.

342. An Artist at work: with an emblematic figure of Painting.

Grisaille (oil-colours).

Signed *Otho Veen f.* On the canvas whereon the painter is sketching the figure of a monster is a tag from the *Ars Poetica* of Horace, '*humano capiti cervicem pictor equinam*', and on the scroll held by the Genius of Painting another, '*pictoribus atque poetis quidlibet audendi*' (B.M.).

From the teacher of Rubens we pass to that master himself, and to one or two of his followers and associates; of whom the chief, and the nearest to being his rival, was Van Dyck. In the genius of Rubens there dwelt a fire strong enough to fuse together for the first time the native Flemish and the acquired Italian elements of artistic feeling and practice. The result is a style of complete unity and personality, and of amazing and exuberant force, which for the time being completely dominated the schools brought into contact with it, and the productions of which still afford to posterity one of the most remarkable exhibitions of artistic power that the world has seen. The ten examples of Rubens's work here shown, mostly from the Malcolm collection, illustrate fairly the varieties of his practice as a draughtsman and sketcher, alike in landscape, portrait, historical, and emblematical design.

PETRUS PAULUS RUBENS.

Painter: the greatest of the Flemish School, and one of the greatest of the world: b. 1577, d. 1640: pupil of T. Verhaeght, Van Noort, and O. van Veen: worked at Antwerp, Paris, and Madrid, and in Italy and England.

343. Landscape sketch: cottages and barns about a green.

Water-colour wash, with pen and ink outlines.
From the Egmont collection.

Characteristic early work of the master (M. 581).

344. Landscape sketch: a stream with overhanging trees.

Body colour, touched in places with oil.

This method of landscape sketching from nature in body colours, which we have seen first practised by Dürer (nos. 268-270), was adopted from Rubens by Van Dyck, who produced in it many charming studies, especially during his English period (see below, no. 355) (B.M.).

345. Landscape sketch: a moated grange with bridge-house.

Water-colour wash, with pen and ink outlines.
(M. 582).

346. Sketch for a battle of Greeks and Amazons.

Pen and ink.
From the Richardson and Bouverie collections.

There are cases in which the drawings of Rubens are difficult to discriminate from those of Van Dyck, his junior and in many things his imitator; and this is one of them. Their mode of pen-work is in most cases almost the same: and the work of Rubens is chiefly to be distinguished by its greater energy and fire of composition and action, and usually by a certain fleshiness and commonness of the forms as compared with those of Van Dyck, which are more refined and spare. In this case the action strongly suggests Rubens, the forms Van Dyck: if the drawing belongs to the former, it must be of his earliest time (M. 586).

347. Sketch of horsemen fighting: apparently Leonardo's "Battle of the Standard."

Black chalk and sepia wash, slightly touched with red.
From the Lanckrinck and Lawrence collections.

This interesting drawing, probably from some fragmentary earlier copy of the last design of Leonardo, varies considerably from another drawing of Rubens after the same work which is well known from the engraving of Edelinck. The signature at the foot is false: some notes in Italian towards the top, l., seem to be really in Rubens's handwriting, but are hardly decipherable (M. 585).

348. Portrait of Elizabeth Brandt, the first wife of the artist.

Black, red, and white chalk.
From the Lanckrinck, Richardson, and Holford collections.

Portrait work of the most brilliant and speaking quality (B.M.).

349. The Resurrection: design for a book illustration.

Pen and bistre and bistre wash heightened with white.

Design for the illustration of a *Breviarium Romanum*, published at Antwerp in 1614 (M. 590).

350. Emblematical design for a title-page.

Pen and ink and Indian ink wash.
From the Lawrence collection.

Design for frontispiece to 'Francisci Harsei Annales Ducum seu Principum Brabantiae,' Antwerp, 1623. Formerly ascribed in error to Van Dyck (M. 599).

351. Christ and the Virgin in a glory, adored by a Bishop: design for a frontispiece.

Pen and bistre and bistre wash heightened with white.
From the Mariette and Lawrence collections.

Design for frontispiece to 'Venerabilis Patris D. Ludovici Blosii Opera,' Antwerp, 1633 (M. 583).

352. Sketch for an allegory of Charity.

Drawn with the stump in black and white chalk, the outlines heightened with the brush.
From the Egmont collection.

Study for a picture by the master in the Gallery of Count Schönborn at Pommersfelden (another version was in the possession of Don P. de Madrazo at Madrid): see Max Rooses, *L'oeuvre de Rubens*, 822. The pale shaded parts of this drawing seem to be a counterproof, or set-off in reverse from another sheet: the master has then, with a hand of extraordinary power and freedom, determined the outlines by re-drawing them with the brush in Indian-ink (M. 598).

FRANS SNYDERS.

Painter of animals (especially hunting scenes), and still life: Flemish School: b. 1579, d. 1657: pupil of Pieter Brueghel II., and H. van Balen: after early travels in Italy worked at Antwerp.

353. Sketch for a picture: a game and fruitseller's stall.

Pen and ink with bistre wash.
From the Verstolk and Leembruggen collections.
(M. 616).

354. Sketch for a picture: a game and fruitseller's stall.

Pen and ink with bistre wash.
From the Verstolk and Leembruggen collections.
(M. 617).

The examples of Van Dyck which follow are taken exclusively from the Malcolm collection, and are sufficiently good and varied to represent fairly his usual methods as a draughtsman.

ANTONY VAN DYCK.

Painter and etcher: the second greatest artist (after Rubens) of the later Flemish school: b. 1599, d. 1641: pupil of Van Balen and Rubens: worked at Antwerp, in Italy, and for the last nine years of his life with extraordinary success in England.

355. Landscape study: an English lane.

Body colours on greenish grey paper.
From the Wellesley collection.

See above, no. 344. Van Dyck's scale of colour in these landscape studies is more cool and silvery than that of Rubens (M. 608).

356. Sketch for a composition: two women dragged by armed men from a tent.

Pen and bistre and bistre wash.
From the Leembruggen collection.

The subject may possibly be the Rape of Helen. Van Dyck has here attempted a scene of complicated and tumultuous action more suitable to the power of Rubens than to his own (M. 603).

357. The Death of Adonis.

Pen and bistre and bistre wash heightened with white.
From the Lawrence and Hawkins collection.

Work of the very finest quality, full of grace, spirit, and freedom. It is to be noted that the composition and attitudes of this group of Venus holding up the body of Adonis are adapted with very slight change from the well known group of ancient sculpture representing Diomed holding up the body of Ajax.

358 (a) (b) (c) (d). Four illustrations from the life of a Saint.

Pen and bistre and bistre wash.
(M. 604).

359 (a) (b). Two illustrations to lives of Saints.

Pen and bistre and bistre wash heightened with white.
From the Mariette and Lawrence collections.

Both drawings are signed, (a) with the artist's initials only, (b) with his name in full (M. 601, 602).

360. Portrait of the painter Adam de Coster.

Black chalk.
From the Garle collection.

Drawing from life of the finest quality: engraved by Pieter de Jode for the series of portraits after Van Dyck known as Van Dyck's *Iconographie*. Adam de Coster, born at Mechlin in 1586, was a painter of scriptural, historical and domestic subjects, and especially of night effects. He was a member of the guild of St. Luke's at Antwerp, where he died in 1643 (M. 612).

361. Portrait of the painter Sebastian Vrancx.

Black chalk.
From the De Vos collection.

Drawing from life of equal quality with the last: engraved by S. à Bolswert for Van Dyck's *Iconographie*. Sebastian Vrancx was an artist of Antwerp, where he was born and died (1573-1647): fellow

pupil with Rubens of Adam van Noort: painter of battle-pieces, landscapes, church interiors, &c.: dean of the Guild of St. Luke, 1611: member of the chamber of Rhetoric 'de Violiere,' and author of comedies and poems (M. Add. 18).

JACOB JORDAENS.

Painter and etcher: b. 1593, d. 1678: pupil of Van Noort: worked at Antwerp.

362. Allegorical composition: the Preaching of Christian Truth.

Body-colours, partly shaded in black chalk.

Signed J. Jordaens. This method of making bold preliminary sketches in body-colours for his intended pictures is peculiarly characteristic of the master (M. 615).

363. Sketch probably for stage decoration: a festal party entering a boat.

Body-colours, partly outlined in black chalk.

From the W. Russell collection.

The technical method employed is again that customary with Jordaens, but there is an elegance in the design of the figure which does not correspond with the usual boisterous coarseness of his ideals (B.M.).

The art of Catholic Flanders, as represented in its glory by Rubens and his satellites at the close of the sixteenth and in the first third of the seventeenth century, is essentially an art of religious or worldly splendour, ceremony and opulence. Not so the art of the neighbouring Dutch and Protestant provinces of the Netherlands, which had during these years, after heroic efforts, finally achieved their religious and political independence. With such independence arose a many-sided new growth of popular and naturalistic art. In every civic centre of the land sprang up groups of portrait painters, painters of landscape and atmospheric effect, of native or Italian pastoral scenes, marine painters, forest painters, architectural painters, animal painters, painters of camp and wayfaring scenes, painters of the indoor life of the leisured and wealthy, or the tavern life of the boor and the tatterdemalion. The remainder of the exhibition (nos. 364-473) is chiefly devoted to the illustration of the works of these various groups of Dutch seventeenth century artists. We begin with the landscape studies (made in many cases not merely for the artist's own use but for sale, and signed and dated accordingly) of the pioneers of the new landscape and marine painting in Holland, Esaias van de Velde, Peter Molyn, Jan van Goyen, Simon de Vlieger, Roland Roghman. These were men who were from eight to eighteen years older than Rembrandt, and untouched by his potent influence: in the order of the exhibition their work therefore precedes his. The means habitually employed by this class of artist are a combination of black chalk outlines with Indian ink or sepia wash: and with these simple means they knew admirably how to express the accent and main features of a scene, with the planes, distances, and aerial relations of land, sky, and water.

ESAIAS VAN DE VELDE.

Painter, chiefly of landscapes and garden scenes with small figures, and etcher: Dutch School: b. 1590, d. 1630: worked at Leyden, Haarlem, and the Hague.

364. (a) View of a wharf.

(b) A pleasure party in the grounds of a chateau.

Black chalk and light bistre wash.
From the Leembruggen collection.Both drawings are signed with the artist's name and the date 1629
(M. 846, 847).

SIMON DE VLIEGER.

Marine painter and etcher: Dutch School: b. about 1601, d. 1659: worked at Rotterdam, Delft, Amsterdam and Weesp.

365. Coast scene.

Indian-ink and bistre wash with slight black chalk shading.
Signed with the artist's initials (M. 866).

PIETER MOLYN, I.

Landscape painter and etcher: Dutch School: b. 1595, d. 1661: worked at Haarlem and in London.

366. Landscape, with a ruined keep on a knoll.

Black chalk and bistre wash.
From the Leembruggen collection.

Signed with the artist's name in his usual style, and dated 1660 (the year before his death) (M. 750).

JAN VAN GOYEN.

Landscape and marine painter and etcher: b. 1596, d. 1656: pupil of Esaias van de Velde: worked at Leyden, the Hague, and in France.

367. (a) Landscape: a river-bank, with boats, cottages, and a landing stage.

(b) Landscape: a river-bank, with cottages among trees, a boat, a ruin, &c.

Black chalk and bistre wash.

Signed with the artist's name, and dated (a) 1651, (b) 1653. (M. 700. Add. 7).

ROLAND ROGHMAN.

Landscape painter and etcher: Dutch School: b. 1597, d. after 1686: worked at Amsterdam (after travelling early in life in the Alps).

368. Landscape: view of the Château de Montfort.

Black chalk and grey wash.
From the Leembruggen collection.

Very vigorous and important work, in the best manner of the artist (M. 815).

369. View of a bleaching ground and pools.

Drawn with the brush in bistre outline and indian-ink wash.
From the Monro and Esdaile collections.

Signed Roghman f. (M. 814).

At this point follow four examples of that indefatigable but somewhat monotonous painter, etcher, and draughtsman of Dutch woodland scenery, Antonie Waterloo: two in the regular series, and two of larger size on the centre screen.

ANTONIE WATERLOO.

Painter and etcher: b. 1609, d. after 1676: worked at Leyden and Amsterdam: celebrated for his very numerous etchings of landscapes.

370. View of Utrecht.

Black chalk and Indian-ink wash, touched in places with body colour.
(M. 876).

371. Landscape: with a village among trees, a stream, and anglers.

Black chalk and Indian-ink wash, touched in places with body colour.
(M. 875).

372. Forest landscape.

Black chalk touched with white on greyish blue paper.
(B.M.).

373. Forest landscape.

Black chalk touched with white on greyish blue paper.
(B.M.).

On centre screen.

By his date Beerstraaten belongs to a generation later than the men in whose company he is placed: and this good example of his work stands where it does not so much on historical grounds as on those of convenience and decorative fitness.

ANTONIE BEERSTRAATEN.

Landscape painter: Dutch School: worked at Amsterdam 1641-1665.

374. View of a Dutch town and church.

Blacklead pencil and red chalk and with Indian-ink wash.
From the W. H. Barnard collection.
(B.M.).

The examples of Rembrandt which now follow (nos. 375-385) illustrate fairly but not brilliantly some of the various methods of that great master in drawing and sketching from nature or from imagination. He is unrivalled in the power of seizing in a few broad and rapid, careless-seeming, and sometimes coarse-seeming, strokes, the gesture and dramatic movement of life, or the salient and vital points of landscape with its planes, distances, and atmosphere. His favourite instrument is the brush, sometimes the quill, for drawing and shading in sepia; a smaller number of his drawings are in black or red chalk, and fewer still in silver-point. The specimens here given are taken exclusively from the Malcolm collection: it being proposed at some future time to make a separate exhibition of the very extensive Museum collections both of etchings and drawings by the master.

REMBRANDT HARMENSZ VAN RYN.

Painter and etcher, the greatest of the Dutch School: b. 1606, d. 1669: pupil of Swanenburgh, Lastman, and Pinas: distinguished alike in figures and landscape, and unequalled for his effects of light and shade, and for his imaginative rendering of common human nature: worked at Leyden and Amsterdam.

375. Sketch of a girl sleeping.

Brush and sepia.
From the James collection.

Very effective work in Rembrandt's broadest and most summary manner
(M. 807).

376. Life study of a young man seated.
 Pen and bistre and bistre wash.
 From the Leembruggen collection.
 Fine work of the master's later time, contemporary with his etchings of similar subjects (M. 795).

377. (a) Two studies of old men's heads.
 (b) Study of a woman ill in bed.
 Pen and bistre.
 (a) From the Richardson, Geloso, Reynolds, and Utterson collections.
 (b) From the Lawrence and Edeale collections.
 The second of these two studies resembles in feeling several both drawn and etched by Rembrandt from his wife Saskia during her illness: but it appears to represent a different person (M. 793, 792).

378. (a) Study of a peasant or serving-woman seated.
 (b) Study of a serving-woman standing, with a candle.
 (a) Pen and bistre, and bistre wash.
 From the Lawrence, Edeale, and Verstolk collections.
 (b) Pen and Indian ink and Indian ink wash.
 From the Utterson collection.
 Both of these masterly studies are apparently from the same model, doubtless a servant in the artist's house (M. 798, 796).

379 (a) (b). Sketches from figures in an Indian illuminated MS.
 Pen and bistre and bistre wash.
 (a) From the Richardson collection.
 (b) From the Richardson and Bouverie collections.
 (M. 808, 809.)

380. Sketches from a group of figures in an Indian illuminated MS.
 Pen and bistre and bistre wash.
 From the Richardson, Willett, Dimsdale, Lawrence, and Edeale collections.
 (M. 803).
 Rembrandt, as is well known, was assiduous in copying, or rather in freely translating into his own style and manner, motives taken from the works of other schools and artists, both Italian and Northern. A series of drawings like these three, copied by him in the same manner from oriental miniatures (of the class executed in perfection by Persian artists for the adornment of MSS. for the Moghul emperors) is scattered among various collections. It will be noticed that the composition of no. 380 has suggested to the master that of his well-known etching of Abraham and the Angels (B. 29) (M. 803).

381. (a) Christ conversing with Martha and Mary.
 (b) Jacob asking the blessing of Isaac.
 (a) Pen and bistre and bistre wash.
 From the Dimsdale collection.
 (b) Pen and bistre and bistre wash.
 (M. 782, 784).

382. Christ walking the waves.
 Pen and bistre.
 Very spirited and dramatic, and a good example of Rembrandt's usual method in putting down his first ideas for a scriptural or historical subject (M. 790).

383 (a) (b). Two studies of lions.
 Drawn with the brush in bistre.
 (a) From the Leembruggen collection.
 Good examples of a considerable class of menagerie studies (chiefly lions) which are extant by the master (M. 802, 800).

384 (a) (b). Two sketches of riverside landscape.

Pen and ink and Indian ink wash.

(b) From the Harman and James collections.

(M. 785, 787).

385. Landscape with a road beside a canal.

Pen and ink.

From the Mitchell collection.

(M. Add. 29).

The above three are very genuine if not particularly important examples of Rembrandt's characteristic feeling and power in landscape work. Not so the next following, which, in spite of its pedigree from several excellent collections, belongs to a group of colour-tinted drawings which show a different feeling from Rembrandt's, and which modern criticism has justly removed from among his works to transfer them to those of one or other of his pupils, as Eeckhout or P. de Koninck: in this case probably De Koninck. An unquestionable and fine example of the last named master, with his characteristic wide horizon, and outlook over a sweeping stretch of country, follows in the next case (no. 387).

ATTRIBUTED TO REMBRANDT: PROBABLY BY P. DE KONINCK.**386. Landscape with a hay-barn.**

Water-colour wash with pen and ink outline.

From the Goll, van Frankenstein, Six van Hillegom, and De Vos collections.

(M. Add. 17).

Next comes a selection of examples by artists who were for the most part Rembrandt's immediate scholars or associates, or who fell more or less decisively under his influence. Eeckhout, who among his pupils properly so called was one of those coming nearest to the master, is here the best represented. Pictures by Eeckhout have not infrequently passed as the works of Rembrandt himself; e.g., the Christ blessing little children, in the National Gallery.

PHILIP DE KONINCK.

Painter: b. 1619, d. 1688: pupil of Rembrandt: worked at Amsterdam.

387. Landscape: an open country with a river.

Water-colours.

(B.M.).

GERBRANT VAN DEN EECKHOUT.

Painter of devotional and historical subjects, landscape, portraits, &c.; Dutch School: b. 1621, d. 1674: pupil of Rembrandt: worked at Amsterdam.

388. Pastoral scene: women at a bench beside a wood, with children, shepherds, &c.

Pen and Indian ink and red chalk, with Indian ink wash.

(M. 688).

389. Jacob and Laban.

Drawn with the brush in sepia and Indian ink.

(B.M.).

390. Landscape: a road winding among wooded hills.

Water-colours, with pen and ink outlines.

Signed, *G. van Eeckhout*, 1661 (B.M.).**391. Men and boys with a cow beside a city gate.**

Sepia wash.

Signed, *G. v. d. Eeckhout* (M. 689). But both the orthography of the signature and the quality of the drawing render its authenticity doubtful.**392. River scene: with sloops, trees, and houses.**

Pen and pale bistre.

Signed, *G. v. Eeckhout fec.* (B.M.).**NICHOLAS MAES.**

Painter of family and bourgeois life and portraits: Dutch School: b. 1632, d. 1693: pupil of Rembrandt, afterwards influenced by school of Antwerp: worked at Dordrecht and Amsterdam.

393. (a) Several studies of women's heads.**(b) Group of women with water-vessels in a courtyard.**

Pen and bistre and bistre wash.

From the Aylesford collection.

The attribution of these drawings to Nicholas Maes is hardly certain: but in the case of 393 (a) it is rendered extremely probable, both by the intrinsic fineness of the work, and by its close resemblance to the master's well-known picture of the 'Spinner' at Amsterdam (M. 734, 733).

SAMUEL VAN HOOGSTRAETEN.

Painter and etcher: Dutch School: b. 1627, d. 1678: pupil of his father Dirck v. H., and of Rembrandt: worked at Amsterdam, Vienna, Rome, Dordrecht, London, and the Hague.

394. Balaam blessing the Israelites in the presence of Balak and the princes of Moab.

Pen and ink with red and black chalk shading and Indian ink wash.

From the Verstolk collection.

A typical example, authenticated by signature (*S. van Hoogstraten*, 1646), of the early work of an artist whose drawings used often to be confused with Rembrandt's.**GOVAERT FLINCK.**

Painter: b. 1615, d. 1660: one of the chief of Rembrandt's pupils and imitators: worked at Amsterdam.

395. Study of the nude: a woman seated.

Black chalk heightened with white on grey paper.

Signed "G. Flinck f." with a date not legible (B.M.).

396. Study of a man playing the guitar.

Black chalk heightened with white on grey paper.

From the Leembruggen collection.

Signed "G. Flinck f." Flinck was a pupil of Rembrandt's at Amsterdam, and in both portraits and subject pictures shows strongly the influence of this master's teaching: but as a draughtsman his manner is more independent, as these two characteristic examples show (M. 699).

CORNELIS SAFTLEVEN.

Painter of peasant and farmyard scenes, animals, and landscapes, and etcher: Dutch School: b. 1606, d. 1681: much influenced by Teniers and Brouwer: worked at Rotterdam.

397. Life study from the nude: a young man seated.

Black chalk heightened with white on grey paper.

Signed with the monogram of the artist and the date 1658. Saftleven belonged to a Rotterdam family of artists outside the range of Rembrandt's influence, and this drawing is only placed here for the sake of convenience (M. 829).

LAMBERT DOOMER.

Painter and draughtsman: b. 1623, d. after 1680: worked at Amsterdam: imitator of Rembrandt.

398. A Horse-Ferry.

Black chalk with sepia and Indian ink wash.

Doomer, scarcely known as a painter, was a very vigorous and prolific draughtsman, chiefly of topography. He was a considerable traveller, and has left many studies of French and Italian as well as Dutch scenery, boldly treated with a mixture of sepia wash, pen, and black chalk, in a manner partly inspired by Rembrandt (M. 684).

The next eight numbers are all by Jan Livens, who was a contemporary of Rembrandt, his fellow-pupil under Lastman, and whose work alike as painter and etcher betrays in many points his influence. The drawings of Livens are numerous, and fall into two distinct classes: one of landscape (almost always woodland) studies very freely and expressively drawn with the pen or brush in sepia; and the other of portraits, for the most part powerfully drawn and carefully finished in black chalk or black lead pencil. Both classes are well represented in the following selection: the British Museum in particular affording a richer choice of portrait drawings by the master than any other collection, public or private.

JAN LIVENS.

Painter and etcher: b. 1607, d. 1674: worked at Amsterdam, Leyden, the Hague, and in England: pupil of Van Schooten and Lastman, following partly the manner of Van Dyck and partly that of Rembrandt.

399. A Forest scene.

Pen and bistre.

From the Leembruggen collection.

(M. 730).

400. A Forest scene, with palings and cottages.

Pen and bistre.

(B.M.).

401. Portrait of the painter Jan de Heem.

Black lead pencil.

Jan de Heem, b. Utrecht 1606, d. Antwerp about 1684, was the son of David de Heem, and like his father, but with more success, devoted himself to the profession of a painter of still life (M. 731).

402. Portrait of Frans Deleboe Sylvius, Professor of Medicine in the University of Leyden.

Black lead pencil.

Signed with the initials of the artist. A very important and highly finished example. Frans Deleboe Sylvius, Professor of Medicine at Leyden, was born at Hanau in 1614, and died in 1672 (B.M.).

403. Portrait of the engraver Jacob Matham.

Black lead pencil.

Signed with the initial of the artist, and inscribed below *Jacob Matham plaatsnyder*. Jacob Matham was a celebrated engraver, the pupil and stepson of H. Goltzius; b. Haarlem 1571, d. *ibid* 1631 (B.M.).

404. Portrait of Constantyn Huygens.

Black lead pencil.

Signed with the initials of the master. Constantyn Huygens, b. at the Hague 1596, d. 1687, was equally distinguished as a statesman and author: he was secretary to Frederic Henry, Prince of Orange, and visited England on diplomatic missions more than once. Of peculiar interest in connection with this drawing is the circumstance that the sitter, Constantyn Huygens, who was a lover of art and artists, has in a fragmentary autobiography written between 1629 and 1631 recorded his acquaintance both with Rembrandt and Livens, and his opinion of their rival powers. Both, he says, are young men of extraordinary gifts and promise; neither of them much more than a boy to look at; and if he might give his impression of their respective merits in brief, Rembrandt, he would say, excelled in judgment and in liveliness of feeling, Livens in a certain audacity of conception and grandeur in the choice of forms: Rembrandt contrives to concentrate more effect into work of a small scale than others can attain in the largest: Livens, youth as he is, breathes nothing but grandeur and magnificence, and likes to make his forms transcend those of nature (see 'Oud-Holland,' vol. ix., pp. 106-136) (B.M.).

405. Portrait of a young man unknown.

Black lead pencil.

(B.M.).

JAN DE BRAY.

Painter of mythological and devotional subjects and portraits: Dutch School: date of birth unknown, d. 1697: worked at Haarlem.

406. Portrait of a girl aged thirteen.

Black lead pencil and red chalk.

Signed and dated *Ætatis sue 13, 1663. I. D. Bray fec.* (B.M.).

407. Portrait of Maria van Teffelen, aged eleven: sister to the preceding.

Black lead pencil and red chalk.

From the Saportas and Leembruggen collections.

Signed and dated *Ætatis sue 11, 1663. I. D. Bray fec.*, and inscribed below with the name of the sitter *Maria van Teffelen* (M. 668).

These interesting portraits of two sisters dressed alike, one aged thirteen and the other eleven, having been taken at the same date, had in latter days been long separated, and have now come together again in consequence of the deposit of the Malcolm collection in the British Museum.

JAN DE BRAY (COPY AFTER).

408. Group of Portraits: the Directors of the Orphan-House at Haarlem.

Pen and ink and Indian-ink wash.

From the Ploos van Amstel and Verstolk collections.

This drawing corresponds completely with the picture at Haarlem, and was supposed to be the artist's original study for that composition. The hard and unsentimental manner of its execution, however, together with the fidelity with which it reproduces such details of the picture as the pattern of the table-cloth, &c., prove to be in reality not such a study, but a later copy from the painting: perhaps the work of its *quondam* owner, Ploos van Amstel, who was a great hand at the imitation of old Dutch drawings (M. 669).

For comparison with the portrait drawings of Livens and De Bray, there now follow a few by the draughtsman and engraver Cornelis Visscher; who belonged, like De Bray, to the school of Haarlem. As an engraver and etcher, Visscher was the most original and accomplished master of his time in Holland: as a draughtsman, he fairly holds his own in portrait work with Livens and the best artists of the time.

CORNELIS VISSCHER.

Engraver and draughtsman, chiefly of portraits: Dutch School: b. 1629, d. 1658: worked at Haarlem.

409. Portrait of a man.

Black lead pencil on vellum.

From the Leembruggen collection.

Signed and dated *C. Visscher fe. A° 1652* (M. 871).

410. Portrait of the artist.

Black lead pencil on vellum.

Signed and dated *C. Visscher fecit A° 1657* (B.M.).

411. Portrait of C. Visscher: highly finished copy of the preceding.

Black lead pencil on vellum.

The date only, without the signature, is copied from 410. This is another instance in which the addition of the Malcolm to the Museum collections has enabled original and copy to be brought together: the original being this time the Museum example, and the Malcolm example the copy (M. 870).

412. Portrait of a lady.

Black lead pencil.

Signed *C. Visscher fecit.* (B.M.).

GERARD TER BORCH.

Painter, principally of family and bourgeois scenes and portraits: Dutch School: b. 1617, d. 1681: pupil of his father G. Ter Borch the elder (only known as a draughtsman) and of Pieter Molyn: after prolonged travels in Germany, Italy, Spain, England and France, settled and worked at Deventer.

413. Study for a picture: a young man seated on a table beside a lady playing the guitar.

Black chalk slightly touched with white on blue paper.

From the collection of Vicomte de Castelruiz.

Fine and important drawing, very characteristic of the master. Evidently a first idea for the picture at Dresden (no. 1831), in which the girl playing the lute, the chimney, &c., are the same, but the youth wears his hat, and sits at the table instead of on it (B.M.).

414. Study of a boy seated on the ground.

Drawn with the brush in sepia.

(B.M.).

415. Study of a boy seated on a chair.

Drawn with the brush in sepia.

(B.M.).

416. Study of a man seated, looking upwards.

Drawn with the brush in sepia.

From the Hawkins collection.

(M. 759).

The above three drawings, all of fine quality, but no. 414 the finest, are evidently by the same hand, and are all drawn in the same way, *i.e.*, with the liquid brush full of sepia, and without preliminary pen or other outlines. They have been variously attributed to Ter Borch, N. Maes, and Gaspar Netscher: and the same uncertainty has prevailed in regard to similar drawings in other collections. The attribution to Ter Borch is the most probable, and is indeed rendered almost certain by comparison with a signed drawing of that master in the same manner in the Zebinden collection at Amsterdam.

Following these drawings are four specimens of another artist whose skill was in a kindred method of sepia tint drawing, and who besides his work from nature in landscape and portrait, has left us in this form many interesting memoranda of pictures now lost: *viz.*, Jan de Bisschop.

JAN DE BISSCHOP.

Draughtsman and engraver: b. 1646, d. 1686: worked at the Hague.

417. Study of a draughtsman at work.

Drawn with the brush in sepia.

(B.M.).

418. View of Scheveningen.

Sepia wash slightly touched with colour.

Very masterly work: there is indeed hardly a finer landscape drawing than this in the whole series (B.M.).

419. Portrait of Admiral Vlugh.

Sepia wash with pen outlines.

From the Verstolk and De Vos collections.

David Vlugh, Admiral of the Dutch Fleet: commanded at a sea-fight off the English coast in June, 1668, and was presented with a medal by the States General for his services. He died in 1673. This drawing was engraved by Hendrik Bary (M. 660).

420. St. Roch.

This drawing is evidently a copy from a picture by some earlier master: to all appearance Lucas van Leyden (B.M.).

The next group of artists represented (nos. 421-424) is that of the Leyden 'fine-painters,' or masters of minute finish and delicate detail in household scenes and small portraits. Gerard Dou and Frans van Mieris the elder are the two names chosen to illustrate the group.

GERARD DOU.

Painter: b. 1613, d. 1675: pupil of the etcher B. Dolendo, the glass-painter P. Kouwenhorn, and Rembrandt: worked chiefly at Leyden, and was the head of the school of small and minutely finished subject and still-life painting for which that city was famous.

421. Portrait study of an old woman.

Black and red chalk.

The authentic drawings of Gerard Dou are rare. This portrait study is in his finest early manner, and represents a model several times treated by him (B.M.).

FRANS VAN MIERIS I.

Painter of domestic and bourgeois scenes and portraits with miniature detail: Dutch School: b. 1635, d. 1680: pupil of A. Toorenvliet and Gerard Dou: worked at Leyden.

422. Firelight study: an old woman and child.

Black chalk and Indian-ink wash on vellum.

Signed *F. v. Mieris d.* (B.M.).

423. A lady rocking her child's cradle.

Black lead pencil on vellum.

Signed *F. van Mieris Anno 1664* (M. 742).

424. Portrait of the artist.

Black lead pencil on vellum.

This portrait was engraved in mezzotint by A. Blooteling, of the same size as the original, and with the same Dutch verses as appear at foot (B.M.).

After the group of these minute painters of parlour scenes and domestic luxury, comes a set of examples by other artists, their contemporaries, who were chiefly interested in the low life of taverns and the labours or merry-making of peasants. This group does not consist exclusively of Dutch artists, but includes, in the person of David Teniers, one of the chief painters of the neighbouring Flemish school; and in that of Brouwer, one who may be claimed alike by Holland and Flanders, inasmuch as his career was divided between Haarlem and Antwerp.

DAVID TENIERS II.

Painter, principally of peasant scenes and landscapes, and etcher: Flemish School: b. 1610, d. 1690: pupil of his father David T. I.: worked at Brussels.

425. Beach, with a group of Fishermen.

Black chalk.

Characteristic work, signed with the usual monogram of the artist (B.M.).

PIETER QUAST.

Painter of peasant and tavern scenes and drolleries: Dutch School: b. 1606, d. 1647: worked at Amsterdam and the Hague.

426. Peasants and gipsy fortune-teller.

Black lead pencil on vellum.
From the W. H. Barnard collection.

Signed P. Quast, 1646. A good example of this rather rare Dutch imitator of Teniers, whose mannerisms he exaggerated (B.M.).

JAN MIENSE MOLENAER.

Painter of peasant and tavern life: Dutch School: b. about 1600, d. 1668: worked at Haarlem, under the influence first of Frans Hals and afterwards of Rembrandt and A. van Ostade.

427. A Tavern Dance.

Black lead pencil.
From the Leembruggen collection.

Signed J. Molenaer, 1643. A good and characteristic example (M. 747).

ADRIAN BROUWER.

Painter and etcher, chiefly of peasant life and drolleries: Dutch and Flemish Schools: b. 1605-6, d. 1638: pupil of Frans Hals: worked first at Haarlem and Amsterdam, afterwards at Antwerp.

428. A Toper asleep.

Pen and sepia and sepia wash.
From the Ploos van Amstel collection.
(M. 671).

429. Card-players.

Drawn with the brush in red paint.
From the Aylesford collection.
(B.M.).

Both the drawings and paintings of Adrian Brouwer are rare: in scenes of low life and jollity he has both the lightest hand, and the most incisive mastery of action and expression, of any artist who devoted himself to similar subjects. No. 429 is an important and very characteristic example.

The next twelve numbers (430-441) are all by Adriaan van Ostade, the most prolific and most famous of all the Haarlem school of painters of common life: his brother Isaac, or his follower Cornelis Du Sart. The coloured drawings of Ostade have always been in great esteem, and many skilful imitations often have been produced and put into the market, especially in the last century. To discriminate between true drawings by this master and the best works of his imitators is not easy, and experts are often divided in any given case. Particularly the highly finished and fully coloured drawings, such as nos. 433, 434, and 436, are as a class liable to suspicion; though if any examples of the class may confidently be regarded as genuine, these are among them.

ADRIAAN VAN OSTADE.

Painter of peasant and tavern life and landscapes, and etcher: Dutch School: b. 1610, d. 1685: pupil of Frans Hals, afterwards influenced by Rembrandt: worked at Haarlem.

430. Village scene, with drinkers, skittle-players, &c.

Tinted in water-colours, with pen outlines.

From the Dimesdale collection.

Signed *A. V. Ostade* (M. 767).

431. Tavern Scene.

Sepia outline and Indian-ink wash.

From the Eddale collection.

Vigorous even to coarseness in execution, but in all probability genuine (M. 771).

432. Scene in a Bowling Alley.

Pen and sepia, with sepia and Indian-ink wash.

From the Dimesdale collection.

(M. 766).

433. Scene in a Bowling Alley: coloured repetition of the preceding.

Highly finished in water-colours.

(B.M.).

Of the two drawings here placed together, the Museum example, it will be observed, repeats in full colours the composition which in the Malcolm drawing is rendered in monochrome, or rather in the two tints of sepia and Indian-ink.

434. Village Scene: Piper and children at the door of a house.

Highly finished in water-colours, with pen and ink outlines.

Signed *A v Ostade*, 1766. (B.M.).

435. Peasant Scene: a cottage interior.

Tinted in water-colours, with pen and ink outlines.

Signed *A. V. O.* Work of excellent and undeniable quality (B.M.).

436. Village Scene: a cottage front with vine, and figures in the street.

Highly finished in water-colours, with pen and ink outlines.

From the Eddale and Garle collections.

Signed *A. V. Ostade*, 1673. (M. 770).

437. Cottage and barn, with a child and basket.

Pen and ink outlines slightly tinted in water-colours.

Signed *A v Ostade*. (B.M.).

ISAAC VAN OSTADE.

Painter of peasant life and landscape: Dutch School: b. 1621, d. 1649: pupil of his brother Adriaan: worked at Haarlem.

438. (a) Three men and a woman carousing.

(b) Boors drinking round a table.

Pen and sepia outlines, with sepia and Indian-ink wash.

(a) is signed *I. v Ostade*: (b) has the initials of both brothers, Adriaan and Isaac (M. 773, 774).

439. Landscape study: a hay-barn and tree.

Pen and ink slightly tinted in colours.

Signed *I. V. O.*; a very spirited and agreeable example of this master's picturesque feeling in outdoor studies (B.M.).

CORNELIS DU SART.

Painter of peasant life and drolleries, and engraver: Dutch School: b. 1600, d. 1704: pupil of A. van Ostade: worked at Haarlem.

440. **A Tavern Scene, with card-players, &c.**

Highly finished in water-colours.
From the Muller collection.

(M. 834).

441. **Village Scene: a group about a door of a cottage.**

Highly finished in water-colours.
From the Esdaile collection.

Signed *Corn Dusart fe 1690*. Both the above are quite characteristic examples of the master, whose work is little more than an imitation—diluted in all points save coarseness of feeling—of that of his more distinguished fellow-countryman Adriaan van Ostade (M. 833).

HENDRICK MAERTENS SORGH (ROKES).

Painter, chiefly of peasant life: Dutch School: b. 1611, d. 1670: pupil of W. Buytenweg: worked under the influence of A. Brouwer, chiefly at Rotterdam, also at Antwerp.

442. **Interior of a barber's shop.**

Vigorously sketched in water-colours with sepia outlines.
From the Thane and Lawrence collections.

Sorgh, half Dutchman and half Fleming, was in the main an imitator of Teniers and Brouwer: working, however, with a certain independence of manner, and generally in a warmish golden tone easily to be recognised (M. 891).

Quitting now the familiar painters of peasant life, we come first to a group of architectural drawings by three distinguished masters in that special branch, and next to one of marine subjects: all of especial excellence in their respective styles.

PIETER JANSZ SAENREDAM.

Architectural painter and etcher: Dutch School: b. 1597, d. 1665: pupil of F. P. de Greber: worked at Haarlem.

443. **Interior of a Chapel at Alkmaar.**

Pen and ink outlines and water-colour wash.

Inscribed in the artist's handwriting '*Anno 1661 den 31 May, heb ich
Pr Saenredam, deese teekening in de Capel binnen Alckmaer begonnen en
den Juni voldaen*', i.e. 'I, Peter Saenredam began this drawing in the
chapel within Alkmaar on the 31st of May, 1661, and finished it on the
1st of June' (B M.).

444. **Chancel of St. Jans Keerke at 's Hertogenbusch (Bois-le-Duc).**

Pen and ink with water-colour wash.

Inscribed in the artist's handwriting, '*de St. Jans, oft grote, Kerck in 's
Hertogen bosch, im Brabant, van mij Pr Saenredam 1632 den 1 July
aldur naer t' leeben geteekent*', i.e. 'St. John's, otherwise the Great
Church, at Bois-le-Duc in Brabant, drawn from life on the spot by me
Peter Saenredam on the 1st of July, 1632' (M. 825).

445. Rood-screen at St. Jan's Keerke at 's Hertogenbusch (Bois-le-Duc).

Dated in the artist's handwriting, '1632 de 3 July', and inscribed by him in another place, 'Dit ist het kostelycke Ockzael van de St. Jans Kerk in 's Hartogen bos'; i.e. 'This is the splendid rood-screen of St. John's Church at Bois-le-Duc.' The master-piece of Low-Country Renaissance architecture and sculpture, depicted by Saenredam in this interesting drawing, was acquired some years ago for the South Kensington Museum (B.M.).

In the two drawings which follow by Jan van der Heyden, the most skilful and most celebrated of all the architectural painters of Holland, we find that artist giving pictorial representation to his ideas and experiences in regard to fires and fire-extinguishing apparatus: a subject in which he took a practical and scientific as well as an artistic interest.

JAN VAN DER HEYDEN.

Architectural painter: Dutch School: b. 1637, d. 1712: worked chiefly at Amsterdam: travelled also in Belgium, Holland, and England.

446. Burning of a sugar-bakery at Amsterdam, Dec. 29, 1669.

Pen and sepia and Indian-ink wash, slightly touched with red chalk.

This drawing was engraved as Plate V. of Van der Heyden's work on Fire Engines entitled 'Beschryving der nieuwlyke uitgevonden en geocrojeerde Slang-brand-spuitten en haare wijsze van brand-blussen etc.', first published in 1690 (B.M.).

447. A Fire by night, with Fire-engines, &c., at work.

Pen and sepia with Indian-ink wash.

The scene represented in this second drawing of fire-extinction has not at present been identified (M. 706).

GERRIT BERCK-HEYDE.

Painter of architecture and street scenes: b. 1638, d. 1698: pupil of Frans Hals: worked at Haarlem, also visited the Rhine and Heidelberg.

448. Interior of a Protestant Church.

Drawn with the brush in Indian-ink.

From the Verstolk and Leembruggen collections.

Work of very fine quality: unsigned: the traditional ascription to Berck-Heyde may be correct, but the choice of subject and mode of treatment rather suggests De Witte (M. 659).

WILLIAM VAN DE VELDE II.

Marine painter: Dutch School: b. 1633, d. 1707: pupil of his father W. van de Velde I. and of Simon de Vlieger: worked first at Amsterdam, and after 1677 (when he was made court painter to Charles II.) in England, chiefly at Greenwich.

449. (a) Sea-piece: vessels in a calm.

(b) Sea-piece: vessels in a breeze.

(a) Indian-ink.

From the Müller and Leembruggen collections.

(b) Pen and sepia, with Indian-ink wash.

From the Verstolk collection.

Examples of the finest quality: both signed with the initials W. V. V.; may possibly be the work of the elder rather than the younger Van de Velde (M. 861, 860).

LUDOLF BAKHUISEN.

Painter and etcher, chiefly of marine subjects: b. 1631, d. 1708: pupil of Everdingen: worked at Amsterdam.

450. View of an English port, with vessels in a breeze.

Pen and Indian-ink with Indian-ink wash.
From the Verstolk collection.

First-rate example: inscribed in a later hand with the name *Ludolf Bakhuisen ft.*: and dated in the artist's own hand 1679. The sloop making for the harbour carries the English colours: and the character of the hilly coast is English: having some resemblance to Shields (M. 637).

451. View of Amsterdam from the Sea, with vessels in a breeze.

Sepia.
From the Saportas and Leembruggen collections.

Another example of first-rate quality: signed with the initials L. B. (on the flag of a sloop) (M. 638).

452. View of Amsterdam from the Sea, with vessels in a calm.

Indian-ink.
From the Verstolk and Leembruggen collections.

Signed *L. Bakhuisen ft.*

Following these three excellent examples of Bakhuisen's manner in monochrome, comes, on the central screen, what is perhaps the finest of all the artist's works, and certainly the finest extant specimen of early Dutch water-colour painting. Indeed, in the qualities of luminousness, gradation, and the union of breadth of general effect with multiplication of minute detail, this panoramic view of Amsterdam, executed in 1702, has never been surpassed. It is not exclusively the work of Bakhuisen, but done by him with the assistance, in the architectural parts, of the architect and etcher J. van Call: see the account below.

453. Panorama of Amsterdam from the Y; with the yachts of Peter the Great and of the City of Amsterdam.

Water-colours, with pen-and-ink outlines.
From the Ploss van Amstel and Verstolk collection.

Signed on the pennon of the city yacht 'L.B.', and on the barrel floating in the foreground 'A° 1702, A M S.' The drawing is on three sheets mounted in one length. The following account of its origin and subject is taken from the sale catalogue of the Verstolk collection, no. 656 (1847):— "When the Czar Peter the Great was staying at Amsterdam, on the occasion of his second visit to Holland, he used to refresh himself from his labours in the East India Company's Docks by making many sailing and rowing excursions on the river Y. Jonas Witsen, Burgomaster, who was held in particular esteem by the Czar for his skill in shipbuilding and the construction of sluices, wished to transmit to posterity, in honour of the Czar, a representation of such an excursion, and selected the celebrated marine painter Ludolf Bakhuisen, and Jacob van Kall, a famous architect of the town, in order to realise his project. These artists acquitted themselves of their task to admiration in the present magnificent set of three coloured drawings, forming a single whole, and rendering perfectly the panorama of the town of Amsterdam seen from the Y. In front, among other craft, is seen the city yacht, with the municipal colours flying at the stern, and the Czar seated on board surrounded by distinguished personages: and a little on one side the Czar's private yacht, with the Imperial arms of Russia on a mirror, and the state yacht of the Admiralty close by." In addition to this masterly work in water-colour, a painting in oil of the same subject, in different proportion, was executed by the same artists on the same occasion, also on the commission of the Burgomaster Witsen (B.M.).

On the next and last exhibition case (nos. 459-473) we revert to the Dutch landscape and pastoral painters of the seventeenth century, resuming in effect our study of these branches at the point where we broke it off to approach the work of Rembrandt and his followers. The landscape and pastoral painters in question divide themselves into two main groups: those who stayed at home and were faithful to the scenes and sentiment of their native Northern land; and those who went to Italy and partook the influences which created the art of Claude, blending their inherited Dutch practice and traditions with inspirations drawn from the scenery, the types, the classic ruins and the classic atmosphere of the Roman Campagna and the Sabine and Alban hills. The first group is represented by Ruysdael, Cuyp, and Adriaan Van de Velde; the second by Karel du Jardin, Herman Swanenveldt, Jan Both, and Nicholas Berghem.

JACOB RUYSDAEL.

Landscape painter and etcher: Dutch School: b. 1628-9, d. 1682: formed apparently under the influence of his uncle Salomon Ruysdael and of Cornelis Vroom; worked at Haarlem and Amsterdam.

454. Landscape: a river-shore with fishermen.

Indian-ink and black chalk.

Signed with the monogram of the artist and dated 1648. Very good and characteristic example of Ruysdael's earliest manner (M. Add. 5).

455. Landscape: meadows and trees, with a canal and barges.

Indian-ink and black chalk.

Also early work of excellent quality (B.M.).

456. View of houses and a church.

Indian-ink and black chalk.

From the Verstolk and Leembruggen collections.

(M. 822).

AALBERT CUYP.

Painter of portrait, still-life, landscape, animal, and figure subjects: b. 1620, d. 1691: one of the most versatile and masterly of the Dutch School, especially in landscape and cattle subjects: worked at Dordrecht.

457. View of Dordrecht from the fields.

Indian-ink and black chalk.

From the Garle and Scarisbrick collections.

(M. 678).

458. Landscape: dunes, with a village and windmills.

Indian-ink, black chalk, and monochrome (yellowish) wash.

Good example of a technical method, and manner of varying the monochrome tint, very commonly employed by Cuyp in his drawings (M. 677).

459. River view, with sloops and a raft in a calm.

Indian-ink and black chalk.

From the Goll van Falkenstein and Leembruggen collections.

(M. 680).

ADRIAAN VAN DE VELDE.

Painter of landscape and cattle, and etcher: Dutch School: b. 1635-6, d. 1672: pupil of his father W. van de Velde I. and afterwards of J. Wynants and Ph. Wouwerman: farther influenced by P. Potter: worked at Amsterdam.

460. A country scene, with peasants and animals, ploughing, reaping, &c.

Drawn with the brush in sepia.

From the Jolles and Leembruggen collections.

Signed *A v. Velde f* 1664 (M. 853).

461. Design for an etching: a herdsman and his wife, with cow, sheep, and goats.

Pen and umber, with Indian ink wash.

From the Sheepshanks collection.

Original drawing for one of the master's etchings (Bartsch 17) (B.M.).

462. Studies from life: a peasant woman, a boy, &c.

Red chalk.

Signed *A v d. Velde f* (B.M.).

463. Studies from life: a cavalier mounted and armed, &c.

Red chalk.

From the Lanckrinck collection.

(M. 855).

These two studies are masterly specimens of the artist's power of drawing in this material from life: in the former case from the coarsest country types, in the latter from one of courtly breeding and attire. The signature on 463 appears to be false, or has at any rate been tampered with.

KAREL DU JARDIN.

Landscape, animal, and pastoral painter: Dutch School: b. 1625, d. 1678: pupil of Berghem: after early travels in Italy worked chiefly at the Hague and Amsterdam.

464. Portrait of the artist.

Red chalk.

Masterly portrait work: much resembling that of A. van de Velde in the handling of the materials. Signed *Carel du jardin* 1658 (B.M.).

465. Landscape, with cattle.

Black chalk and Indian-ink wash.

From the Dimsdale collection.

Signed K. dv JARDIN fe. (M. 717).

HERMAN VAN SWANEVELT.

Painter of classical landscape with figures: Dutch and Roman Schools: b. about 1600, d. 1655-6: imitator and probably pupil of Claude: worked at Rome and Paris.

466. Italian landscape, with a bridge, wayfarers, and washer-women.

Pen and sepia and Indian-ink wash.

(M. 840).

467. Italian landscape, with cattle and herdsmen beside a lake.

Pen and sepia and Indian-ink wash.

Signed H. V. SWANEVELT 1649 WOERPEN.

Herman Swaneyelt was of all the Dutch painters and draughtsmen the one most strictly bound to the ideals and methods of Claude: and these two excellent examples of his work bring us back to a phase of art akin to that expressed in the drawings of that master and of his precursor Elsheimer (B.M.).

JAN BOTH.

Painter and etcher : b. about 1610, d. 1652: pupil first of his father, a glass painter, then went with his brother Andries to Rome, and formed his manner on that of Claude: worked at Rome and Utrecht.

468. Italian landscape.

Pen and sepia with Indian-ink wash.
From the Nieuwenhuys collection.

Signed J. Both Ft. One of the finest and most important drawings by the master in existence (M. 665).

469. Italian landscape, with pines, river, and distant town.

Pen and sepia with Indian-ink wash.
From the B. West collection.

(B.M.).

NICOLAAS BERGHEM.

Painter and etcher : b. 1620, d. 1683: pupil of his father, Pieter Claesz, of Van Goyen, J. B. Weenix, and others: worked at Haarlem, in Italy, and at Amsterdam.

470. A classical ruin, with herdsmen and cattle.

Pen and sepia and sepia wash.
From the Nils Barck collection.

Signed C. Berghem f. 1651 (M. 645).

471. Cattle and herdsmen near a well, beside a classical ruin.

Black chalk and Indian-ink.
From the Morant collection.

Signed C. Berghem f. 1654 (M. 650).

472. A hunting scene.

Rapid sketch in black chalk.
(M. 654).

473. Italian landscape, with cattle and a herdsman.

Pen and sepia and sepia wash.
From the Hawkins collection.

Signed C. Berghem ft. 1655 (M. 651).

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A later edition of the present Guide will include an account of the selection of Engravings by the early German and Italian Schools, exhibited in the swing-frames on the floor of the room.



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